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LITERATURE.

Frederic the Great and Maria Theresa. From hitherto Unpublished Documents, 1740-1742. By the Duc de Broglie. From the French, by Mrs. Cashel Hoey and Mr. John Lillie. (Sampson Low.)

"THERE are many historians," writes Gibbon, "who put us in mind of the admirable saying of the great Condé to Cardinal de Retz: 'Ces coquins nous font parler et agir comme ils auroient fait eux-mêmes à notre place.'" This well-founded complaint would have little force if writers of history came equipped to their work like the Duc de Broglie, whose well-known accomplishments as a scholar have been completed by a varied experience as politician, diplomatist, and Prime Minister of France, well calculated to qualify him as an exponent of the conduct and motives of statesmen, ambassadors, and kings. His present book may be less imposing as a literary monument than his *History of the age of Constantine*. But it is an exhaustive, lucid, vivacious account of the origin of the rivalry of Frederick the Great and Maria Theresa, from which only the professional student of history will care to turn to the native authorities, most of whom are Dryasdusts of an appalling description—suitable to consult, but impossible to read. Some scribblers of the Berlin "reptile-press" have ventured to call it a mere lampoon on Prussia and Frederick, inspired by French spite, fatuity, and ignorance. The Duc de Broglie, as is natural, does not adopt the style of prostrate adulation appropriate for Hohenzollern hacks. But he has as thorough an appreciation of Frederick's greatness as any Prussian need have, and his criticisms on "the great King" are not more severe than those current in non-Prussian Germany, or than the judgments of Macaulay and Stanhope, or than those of the father of Prussian history—we mean Old Fritz himself.

In his Preface the author observes that a portion of the interest of his narrative arises from the resemblance between 1740 and "the more tragic dramas of recent times," meaning the campaigns of Sadowa and Sedan. In the case of readers with the true historic instinct, this portion will be infinitesimally small, or nil; history, like music and painting, is a separate kingdom of the mind, and its value is independent of its bearing on contemporary politics. The Duc de Broglie claims, and with justice, to have "successfully resisted the temptation to warp historic truth by seeking in the past misplaced allusions to the present," saying, that if, notwithstanding his care, 1740 looks like 1866 and 1870, the

reason lies in the survival of certain traits of national character whereby his countrymen of the present day closely resemble their ancestors. According to the Duc de Broglie, the phrase with which all Europe got so nauseated under the Empire—the readiness of France to "go to war for an idea"—was not mere newspaper or diplomatic nonsense, but was an accurate description of a permanent attribute of the French, who, under Louis XV., as under Louis Napoleon, preferred "an ideal aim whose generosity and grandeur appealed to their imagination, to practical and positive results." Now, in the modern period named, the foreign policy of France contained some ideal elements; but then these were the fruits of the Emperor's cosmopolitan mind, and were utterly hateful to his nation: witness the Italian war against Austria. Of the "generosity and grandeur" that inspired the cry "à Berlin" thirteen years ago it is as superfluous to speak as of the "ideal aims" by which the French have been guided in Tunis, Madagascar, and Tonkin. But we will take a look, under the Duc de Broglie's guidance, at the policy of 1740, when, as the Preface says, France espoused Marshal Belle-Isle's "idea" of re-establishing the German "empire according to its primitive conception." The question was whether, on Maria Theresa's accession to the Austrian throne, France, faithful to her treaty engagements, should help the Empress-Queen against Prussia gratuitously, or should extort a territorial compensation for her services. The first course, says M. de Broglie in his narrative, would have been one of "almost ideal disinterestedness," the second "sufficiently honourable." France had also the option

"of breaking all her engagements without either provocation or excuse, and throwing herself blindfold into the hazard of a Continental aggression . . . in concert with a faithless ally like the invader of Silesia. This line of action would strangely combine every kind of wrong with every sort of danger, and unite imprudence to perfidy. Nevertheless, the third course was, after due reflection, adopted by France."

Thus does our author in his narrative justly castigate the policy which, as we saw, he describes in his Preface as guided by an "ideal aim, whose generosity and grandeur appealed to their imagination!"

Further light is thrown on the author's theory by his animated description of French society in 1740, which shows the character of those by whom the said policy of "generosity and grandeur" was conceived and executed. The normal morals of the time were those of the Château of Cirey, whose mathematical mistress, Voltaire's "learned and loving Emilie" (a respectable person as things went), solved her differential equations by help of a husband and two lovers. It excited no remark that Louis XV.'s inner seraglio included four sisters, three of them simultaneously present, of whom M^{de} de Mailly and the less beautiful but more attractive M^{de} de Vintimille were now in possession. This Paphian pair and the other affectionate Circes of the *ail-de-bœuf* were in the hands of the *petits-crêvés*, who, again, owing to the privileged position of the aristocracy at the King's *levers*, *couchers*, hunts, Mass, parties, and picnics, had full command of the royal

ear. Card. Fleury, the Minister, then nearly ninety, was sinking into decrepitude, and only wanted to be allowed to go on in imbecile inactivity. The *petits-crêvés*, anxious to play at soldiers, and seeing Austria in trouble, supposed that it must be the right thing for France to seize the opportunity of hitting a final blow at her hereditary rival. A thoroughly stupid notion, says the Duc de Broglie, which showed their ignorance of the elementary fact that the rivalry of the Bourbons and the Hapsburgs had been definitely closed, after a hundred and fifty years of fighting, in favour of France, which now enjoyed perfect security under the balance of power fixed by the Treaties of Westphalia and Utrecht, and had no motive whatever for destroying Austria, and setting up the Elector of Bavaria as Kaiser in place of the natural tenant of the throne, the husband of the Empress-Queen.

The cries of the *petits-crêvés* for war with Austria were re-echoed by the mistresses, who longed to ape the military progresses of M^{lle}. de la Vallière and M^{de}. de Montespan in view of the battles and sieges of Flanders. Their clamours, which were backed by some of Fleury's colleagues, prevailed; the Cardinal was forced to go in for "generosity and grandeur," and sent for the Count de Belle-Isle to crumple up Austria into several separate States, for which little operation he was designated by the public voice as the one adequate man, on the very slender grounds that he had in other days commanded a division under Berwick, and was said to have *in petto* a plan for the invasion of Germany. The Sun-god, as he is called by Carlyle with his usual felicity in nicknaming, is surrounded in history by a certain halo, through which we discern, as facts, that he had great talents, or luck, as a financial gambler; that he talked incessantly and persuasively, though not, it seems, eloquently; that he had all his grandfather Fouquet's boundless capacity for flirtation, and a rare talent for courtly swagger and display. D'Argenson calls the Count "Gulliver in the Senate of Liliput," and the Duc de Broglie speaks of him as the one Frenchman of the period with a real individuality; but Voltaire, who must have known, does not write as if he thought much of him, and remarks that his reputation depended on his promises, not on his deeds. Nor does he seem to have particularly impressed Frederick, who wrote that, whereas in Germany the French were believed to be mostly fools, Marshal Belle-Isle and his suite were "sensible persons." The author's view is a little fluctuating; he does not attach much weight to the opinions of the *ail-de-bœuf*; and, knowing his Parisians well, warns us that they were, and are always, ready "to mistake audacity and genius." We must confess to entertaining a suspicion that the Sun-god was something of a solar myth, not, perhaps, so mere a "mud-dog" and utter sham as the rest of them, but still essentially a humbug. A man who is to go abroad as commander-in-chief and ambassador requires a body as well as a soul; and Belle-Isle was totally disqualified by sciatica and other ailments for generalship in the field, and his army of invasion went to total wreck. His diplomacy, in spite of his legion of cooks and

scullions, was not much more brilliant than his strategy, for he was gulled by Frederick, only succeeding with the episcopal electors, and with them merely by enormous bribing. Then his gallantry, of which the Duc de Broglie speaks with respect as a scientific factor in Belle-Isle's political intrigues, is subject to considerable deductions. In that promiscuous age, in order to prevail with beauty, a lover did not need to possess great fascinations, or to be a supreme artist in the use of sentimental dynamite. Belle-Isle's terms to the Circes of the *cil-de-bœuf*, as to the bishops in Germany, were ready cash; according to his friend President Henault, his summons to the King's councils followed on a tip of 200,000 frs. given by him to his friend and protectress M^{me}. de Vintimille—a story questioned by the Duc de Broglie on deductive, but inadequate, grounds.

If we are to look in the past for allusions to the present, we shall find them in these proceedings in abundance, but not in the way indicated by our author. From 1740 to 1870, and later, what M. Comte calls an "ordre invariable" of facts is constantly recurring in French history. We see a great nation gifted with high intelligence, but destitute of political instincts, being constantly carried away by gusts of ignorant passion, and surrendering its destinies to the hands of jobbers and quacks whose audacity it mistakes for genius. M^{me}. de Mailly and her sisters are seen to be a permanent institution. If France is concerned with Croats or Kroumirs, the historian must never forget the rule, "*cherchez la femme*."

G. STRACHEY.

The Poetical Works of William Wordsworth. Edited by William Knight. Vol. III. (Edinburgh: Paterson.)

THE poems of 1804 and 1805 are contained in this volume. Setting aside the Prelude, towards ascertaining the chronology of which Prof. Knight does good service, these were with Wordsworth comparatively unproductive years. The poem "To the Cuckoo,"

"O blithe New-comer! I have heard,
I hear thee and rejoice,"

dated by its author in his elder years 1804, belongs almost certainly to the spring of 1802. "A mild morning," Miss Wordsworth wrote in her diary, March 22, "William worked at the Cuckoo poem;" and on March 25: "A beautiful morning, William worked at the Cuckoo." More than a mere date is involved in this correction. There is no poem of 1804 with which the "Cuckoo" links itself; but it falls precisely into its proper place if dated March 25, 1802. For what is the central point of personal sentiment in "The Cuckoo"? The continuity of feeling in youth and manhood: this shout of the cuckoo can still (Wordsworth was thirty-two years old) recall the visionary glory of nature which may fade all too soon into the light of common day:

"And I can listen to thee yet;
Can lie upon the plain
And listen, till I do beget
That golden time again."

This verse belongs, in all probability, to March 25, 1802; and on March 26 Dorothy

Wordsworth enters in her journal, "W. wrote the 'Rainbow':"

"My heart leaps up when I behold
A rainbow in the sky;
So was it when my life began,
So is it now I am a man."

It is the feeling of "The Cuckoo" re-embodied in song. The visionary sound, the visionary sight, alike prove to Wordsworth that his former self, to whom the world appeared "apparelled in celestial light," is not extinct. Let the "Cuckoo" and the "Rainbow," therefore, live together henceforth in our memories, and let the two poems appear side by side in future anthologies. The "Ode on Intimations of Immortality"—which acknowledges the fading of this supernatural light of imagination, and asserts that this may, without breach of moral continuity, transform itself into a sober, but tenderer, colouring of humanised passion—belongs to 1803-6. In the interval the heroic death of Wordsworth's brother had occurred:—

"A deep distress hath humanised my Soul."

Therefore, though nothing can bring back the hour

"Of splendour in the grass, of glory in the flower,"

Wordsworth will not grieve, but find strength in what remains; and every sunset will remind him, who has seen the sunset of a heroic life, that

"Another race hath been, and other palms are won."

The beautiful verses beginning

"She was a Phantom of delight"

belong to 1803-4. As Wordsworth with characteristic honesty stated, they were not originally inspired by his wife's presence. A seed of song blown from the poem "To a Highland Girl (at Inversneyde)" was fertilised in feelings that had gathered about Mary Wordsworth. It is classed as a poem of the Imagination, not of the Affections. And it is worth observing that the motive of the poem has much in common with the train of thought which forms the "Ode on Intimations of Immortality." The glory of nature passes away, and a sober colouring takes its place, yet the fountains and the groves are none the less beloved. So this Phantom of delight, this lovely Apparition, transforms herself into a being wholly human, yet dearer and of more worth because "a traveller between life and death."

Many readers of these exquisite verses have stumbled, or have been obliged to pull up, at the lines—

"And now I see with eye serene
The very pulse of the machine."

Machine! Was Mrs. Wordsworth a spinning-jenny or a hand-loom? Prof. Knight writes:

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The progress of mechanical industry in Britain since the beginning of the present century has given a more limited, and purely technical meaning to the word, than it bore when Wordsworth used it in these two instances."

Being part of the regularly moving apparatus of carriage, Benjamin might, perhaps, be viewed as a kind of human clock, marking

day as well as hour, "a living almanack." And yet I am loath to name that "frail child of human clay" a machine; and, on the whole, I prefer to live on wedded to my error of supposing that the Waggon and not the Waggoner was the machine. But how about the domestic machine, Mary Wordsworth? I do not know whether the suggestion has been thrown out (which I throw out very timidly) that Wordsworth may have used the word here in the sense defined by Johnson—"Machine, supernatural agency in poetry." Bossu gives us a chapter in his treatise on epic poetry, "*Quand il faut user de machines*." "Aeneas," says Dryden, "knew nothing of the machine of Somnus." Can it be that Wordsworth chooses the word under the influence of its associations with the supernatural? In stanza 1 the Phantom, the lovely Apparition, is sent, as if from some superhuman power,

"To haunt, to startle, and waylay."

In stanza 2 the Spirit is found to be a woman by all the sweet visible tokens of womanhood; but the secret of her being is not yet touched. In the third stanza the identification of spirit and woman is completed, and the inner law of her being is discovered. The machine has a pulse, the supernatural agent has a human heart and conscience! I disbelieve in far-fetched interpretations of poetry; and if this be far-fetched, let it be dismissed.

In a former article, while commending the plan, and in part the execution, of Prof. Knight's edition of Wordsworth, I noticed his inaccuracy in the work of collation. Of the present volume only a hundred pages admit of collation, the remainder of the volume being occupied with "The Prelude," for which only a single text exists. I have not fully tested the collation of the shorter poems of 1804-5; but, so far as I have examined Prof. Knight's work in this volume, it is good, though not faultless. The most serious slip I have found is the omission of a stanza of the "Ode to Duty" in its earliest form (1807)—a stanza which appears between "Through no Disturbance" and "Stern Law-giver":

"Yet not the less would I throughout
Still act according to the voice
Of my own wish; and feel past doubt
That my submissiveness was choice:
Not seeking in the school of pride
For 'precepts over dignified,
Denial and restraint I prize
No farther than they breed a second Will more wise."

It is also worth setting right the record of the interesting series of changes in the second stanza of "The Cuckoo" by altering the last line of the 1827 version as given by Prof. Knight to

"As loud far off as near."

An affecting alteration in "The Kitten and the Falling Leaves" is noted by the editor. In the text of 1849, "Laura" is changed to "Dora." Wordsworth's daughter, Dora, died in July 1847; the sorrowing old man now expressly connects this poem of animal frolic and infant glee with his dead child, whose laughing babyhood it pictures.

This volume, like its predecessors, contains many excellent notes on the topography of Wordsworth's poems.

EDWARD DOWDEN.

Samuel Sharpe, Egyptologist and Translator of the Bible. By P. W. Clayden. (Kegan Paul, Trench & Co.)

THIS handy and well-printed volume treats of a character fast becoming scarce among us—the man who, through quiet habits and early hours, contrives to combine shrewdness and care in business matters with accurate investigation of obscure literary problems.

The family history contained in the opening pages, though not so bewildering as that of the Caesars, would be more easy to grasp if illustrated by a genealogical table after a fashion commended by Mr. Sharpe himself. It is, however, set forth with great care; and for most purposes it will be sufficient to note that Samuel Sharpe was descended on the mother's side from Philip Henry, the ejected clergyman, and was a nephew of the poet Rogers. He was born in 1799. At the age of seven he was left, by the death of his parents, to the care of his half-sister, Catharine, who devoted the best of her life to bringing up the orphan family. From 1807 to the end of 1814 he was at the school of Mr. Cogan, of Walthamstow. Mr. Cogan could reckon Lord Beaconsfield among the many distinguished men who were once his pupils. Of the future statesman the schoolmaster's judgment is thus recorded:—"I don't like him. I never could get him to understand the subjunctive." Samuel Sharpe's studious habits began early. Those acquainted with the ordinary English school-boy will be somewhat astonished to hear that during play hours he "read many of the best English histories and other standard works." On leaving school he entered the banking-house of his uncles, Samuel and Henry Rogers, and soon gained a reputation for carefulness and punctuality. We are told "that the keeper of the turnpike-gate at the end of Paradise Row set his clock for several years by the young clerk as he passed through the gate on his way to the City." During his clerkship he continued his school studies before breakfast and in the evening. He says of himself:—

"My reading at this time was as much the effect of quiet habits as from a love of knowledge. I enjoyed the pleasure of feeling my progress, but I sat at my books because I had neither pocket-money nor high spirits to lead me into more foolish amusements."

In fact, as his biographer remarks, he despised society too much.

This withdrawal from the world enabled him to carry out two laborious undertakings—the investigation of Egyptian hieroglyphs and the translation of the Bible. The value of his contributions to the former must be decided by the few who are competent to speak with authority. All, however, should respect the untiring zeal which gave to those who could profit by them most important materials for the study of hieroglyphs. He says of his *Egyptian Inscriptions*:—"My publications are wholly an expense. But I have my satisfaction in it. It is not more expensive than keeping a saddle-horse." As a translator of the Bible and a commentator he was indefatigable. His New Testament, translated from Griesbach's Text, reached before his death its thirteenth thousand. This large issue was of course due to his habit of giving it away freely—in fact, sow-

ing it broadcast wherever there was a chance of its bearing fruit. There can, however, be little doubt that his efforts greatly stimulated the demand for that revision of the Authorised Version which was undertaken in 1870.

But many of the readers of Mr. Clayden's book will be more interested in the glimpses it affords of Mr. Sharpe's work in connexion with ordinary education. Whether himself teaching poor children in Harp Alley School, or contributing thousands of pounds for the support and development of more ambitious institutions, he showed throughout his life the warmest interest in all that tended to the spread of sound and enlightened views as to the training of the young. In this, perhaps, his special characteristic lay. Other men have turned from the counting-house to study and to illustrate the most important branches of literature and science, but few have combined with this so much successful effort to raise their less fortunate brethren on the ladder of learning. One of Samuel Sharpe's most practical forms of benevolence was to provide for the education of promising children who, without his aid, would have been left untaught. That he paid the fees for many boys at University College School is well known, and it may be surmised that similar benefits were conferred elsewhere. His liberal hand was guided by strong common-sense. He might have founded a scholarship, or endowed a chair for some out-of-the-way branch of study representing a special hobby of his own; but he was far too practically benevolent. Where real need was shown he was ever ready to open his purse. The cloister of University College let in the east wind and the snow on young people too heedless to guard against such dangers. Mr. Sharpe, being taken to the spot when a keen March wind was driving in showers of sleet, simply asked the cost of glazing the open arches, and forthwith sent a cheque for the amount. This was, however, but a small part of his munificence to University College. How he dealt with his income is thus shown in his own words:—

"I saw the folly and even the wickedness of accumulating without a rational motive, and I seriously turned over in my mind how to spend money usefully. Besides ordinary charities, the three lines then open to me were—to print and give away my books, which were of a class very little saleable; to help University College, which I saw was moving the education of the nation; and, thirdly, to help the unpopular cause of Unitarianism. . . . In thus giving away money, my daughters nobly encouraged me, and were quite content with our quiet, inexpensive way of living."

Mr. Clayden gives interesting sketches of the political and theological movements of the time, in all of which Mr. Sharpe took a warm interest, and also extracts from his diary, which (among more serious matter) contains anecdotes often gathered at the table of his poet-uncle. Among names thus introduced are those of Lucy Aikin, Bonomi, Dyce, Horne Tooke, and Crabb Robinson. The volume also contains a graphic account of his four brothers, Sutton, William, Henry, and Daniel; but the interest naturally centres round Samuel Sharpe himself. His character is indeed drawn with a friendly hand; but those who had the good fortune to know him

will admit its substantial accuracy. Shrewd, patient, genial, generous, so strict a follower of conscience that he eventually differed from almost every man and every body of men with whom he came in contact, Samuel Sharpe was so good, so earnest, so frank, and withal so kindly an opponent that to differ from him was only less pleasant than to agree.

TALFOURD ELY.

Worcester. By the Rev. J. Gregory Smith and the Rev. Phipps Onslow. "Diocesan Histories." (S. P. C. K.)

THE editors of this volume—who have done their work with the conscientious care and literary skill which might have been expected of them—claim for the see of Worcester special importance as being a border-see; but, as a matter of fact, a very few pages suffice to chronicle the events which its frontier position either caused or influenced. In truth, Diocesan Histories, like County Handbooks, must vary in interest with their subject-matter; and as Worcestershire does not rise above the high average of the Western counties in the wealth of its historic associations or in the beauty of its scenery, so, also, its diocesan annals are undistinguished, though far from being uninteresting.

The antiquity of the see is no matter of dispute or doubt. The territory of the Hwiccas (or Wiccii), which embraced the whole of modern Worcestershire, was an important province of the kingdom of Mercia; and, through the instrumentality of Archbishop Theodore, the wish of its prince for episcopal government was conceded as early as the seventh century. The Bishop of Lichfield, who had hitherto exercised jurisdiction over all Mercia, opposed the measure, but in those simpler times obstruction was readily met by forcible remedies. Winfrid, therefore, was deposed, and in 680 a partition was effected, and Worcester at once erected into a separate see. The limits of the diocese followed—as was then the rule—the tribal boundaries. In them were included Gloucestershire east of the Severn; the southern part of Warwickshire called "the Feldon;" and the county of Worcester, except the deanery of Burford, which belonged, and still belongs, to Hereford. In thus describing the see we have necessarily made use of modern terms, but it must not be forgotten that dioceses existed before counties, and that, in point of antiquity, parishes take precedence of manors. At the Reformation the diocese of Worcester was reduced in size with a view to the formation of the new diocese of Gloucester; and, although in the reign of Edward VI. the two sees were temporarily united, and Bishop Hooper for a few months held both of them together, a final severance was effected by Queen Mary. The only change since made has been the addition of North Warwickshire, in which, however, is included the important town of Birmingham.

Among the bishops of Worcester will be found not a few names of note. Wulfstan, who was canonised in 1218, left his mark upon the diocese, which he administered for two-and-thirty years. To him it owed not merely the commencement of the cathedral, but also the conception of Great Malvern Priory.

‘It was at his bidding, also, that Heming, the monk of Worcester, carefully and laboriously compiled the valuable collection of charters and other historical documents which bears the name of *Hemingi Cartularium*.’ Walter de Cantilupe (1237–66) was a fine specimen of the “baronial bishop”—a prelate of noble origin, large ideas, and lordly will, who took a genuine interest in the welfare of his diocese, as a baron would take in his barony. In contrast with him we have, in the period immediately preceding the Reformation, a succession of subtle, self-seeking Italians, including Julian de Medici (afterwards Clement VII.), who enjoyed the revenues of the see for a year, and seems never to have visited it. But the most conspicuous name in the list is, of course, Hugh Latimer, an Englishman of Englishmen, whose vigorous powers of mind and speech must have recalled to the memories of some in his diocese the plain-speaking of John Langland, the Malvern clerk, who denounced in scathing language the corruptions of the Court and Church. Among Latimer’s successors, the most eminent were Hooper, burnt at the stake in 1555; Sandys, who, in another sense than that meant by the editors, was “a man of metal,” as his will testifies; Thornborough, from whom Richard Baxter received ordination, and Morley, who failed to keep Baxter in the Church; Gauden, the reputed author of the *Eikon Basilike*; Skinner, whom the editors dismiss in far too summary a fashion; Hough, whose resistance to James II. at Magdalen College, Oxford, is a matter of history; and Hurd, “the amiable, learned, and ingenious” biographer of Warburton, and an admirable specimen of the “Greek-play” bishop whom it is the fashion now to disparage.

In any account of the religious condition of Worcestershire in the seventeenth century we should expect to find reference made to the authorship of *The Whole Duty of Man*. It has generally been ascribed to Dorothy Lady Pakington, who seems to have been assisted in its composition by Dr. Fell, but the evidence is not conclusive; and the editors are judicious in declining to give a verdict. They are cautious, also, in their expression of opinion upon the celebrated “Worcestershire agreement.” But the efforts which are now being made to effect what is called “Home Reunion” point towards some of the same objects which Baxter’s scheme had in view; and it is impossible to doubt that in the Church of the future “the right of the people to ‘try and discern’ the proceedings of the ministers” will meet with far greater acknowledgment than has hitherto been the case.

The editors have been able to bring together a great deal of valuable information about the condition of the clergy and the state of the churches at various periods from the MSS. collected by Dr. Prattenton, and now deposited in the library of the Society of Antiquaries. The Diary of Mistress Joyce Jeffries is well known to every student of Herefordshire and Worcestershire; and the Diary of Mr. Townshend, of Elmley Lovett, is evidently of even greater value, and well worthy of publication. By means of such materials as these the editors have been able to give freshness and vitality to their pictures of the

past, and, we hope, to secure for their useful work acceptance outside the diocese to which it especially relates.

CHARLES J. ROBINSON.

First Annual Report of the Bureau of Ethnology, Smithsonian Institution, 1879–80.
By J. W. Powell. (Washington: Government Printing Office.)

THE first impression produced by a volume of this sort is almost one of envy at the happy position of a country which, not requiring to maintain large armaments in time of peace, is enabled to apply considerable sums to the support and encouragement of science. From the Director’s prefatory remarks we learn that the Bureau of Ethnology was founded by the liberality of Congress, in 1879, for the purpose of continuing the anthropological work hitherto carried on by the various geological and geographical Surveys, which were in that year replaced by the general United States Survey. The new department was wisely attached to the venerable Smithsonian Institution, and placed under the management of Major Powell, who had already distinguished himself by much useful ethnological work, especially in connexion with the former Geological Survey of the Rocky Mountain region. The rapid progress already made by the Bureau in organising anthropological research throughout the North-American continent is sufficiently attested by the varied contents of this first volume of its transactions, which, besides the official Report and several ethnological and philological papers by the Director, contains valuable and often profusely illustrated contributions by H. C. Yarrow on the Mortuary Customs of the North-American Indians; by E. S. Holden on the Picture-writing of Central America; by C. C. Royce on Cessions of Land by Indian Tribes to the United States; by Col. Garrick Mallery on Sign Language among North-American Indians. The volume, which consists altogether of 640 quarto pages, concludes with a useful catalogue of linguistic MSS. in the library of the Bureau, and a few illustrations of the method of recording Indian languages from the MS. papers of J. O. Dorsey, A. S. Gatschet, and S. R. Riggs. There is also an Index, which, though not very copious, has evidently been prepared with much care.

The Director’s contributions deal mainly with such general questions as the evolution of speech, of primitive mythologies, religious and social institutions, and other subjects of a more or less speculative character. Although often treading on dangerous ground, his views are, on the whole, sound, moderate, and always well expressed. Exception may perhaps be taken to the theory that languages have been evolved in numerous independent centres after the spread of mankind over the face of the earth. But even here Major Powell has at least the authority of one or two distinguished names on his side, although the theory itself must on many grounds be unhesitatingly rejected.

Mr. Yarrow’s elaborate paper on Mortuary Customs, which is illustrated with a large number of coloured and plain lithographic plates and cuts, will be read with much

interest. It forms a continuation of a preliminary treatise already issued; and, when all the materials have been collected, it is intended eventually to embody the whole in a final quarto volume, forming one of the series of “Contributions to North-American Ethnology” prepared under the direction of Major Powell. Meantime, the present instalment constitutes by itself a valuable contribution to the subject, which is treated under the several sections of burial by inhumation, embalment, deposition in urns, surface burial, cremation, aerial and aquatic sepulture. It should be stated that materials from all quarters “will be most gratefully received and acknowledged in the final volume,” and that “criticism and comments are earnestly invited from all those interested in the subject” (p. 203).

In his attempt to decipher the Palenque, Copan, and other Central-American writings, Mr. Holden has at least arrived at the negative conclusion that these inscriptions are not phonetic, but true pictographs, or perhaps it would be more correct to say *ideographs*. This point he seems to have fairly established by an ingenious process of induction, and he concludes “that we may safely say that in proper names at least a kind of picture-writing was used which was *not* phonetic” (p. 236). Of such names he claims to have deciphered three, all “pure picture-writing except in so far as their rebus character may make them in a sense phonetic” (p. 243). Thus is got rid of the “misleading and unlucky alphabet handed down by Landa,” which he agrees with Dr. Valentini in regarding as “a Spanish fabrication.” The proper names now known, concludes Mr. Holden,

“will serve as points of departure, and it is probable that some research will give us the signs for verbs or adjectives connected with them. It is an immense step to have rid ourselves of the phonetic or alphabetic idea, and to have found the manner in which the Maya mind represented attributes and ideas” (p. 245).

Unfortunately, to all this it must still be replied that *adhuc sub judice lis est*. M. H. de Charencey, who has also been recently at work on the Yucatec, or “calculiform writings,” as he calls them, and who has the advantage of some knowledge of the Maya language, still adheres to the Landa alphabet, and considers that, like the Egyptian, the Maya graphic system “admettait la co-existence d’éléments idéographiques, syllabiques et alphabétiques, et souvent, suivant l’occurrence, le même caractère pouvait y jouer successivement le rôle de syllabe ou de simple consonne.”* The results obtained by these two palaeographers are often as conflicting as are their respective methods. Thus the open hand forming part of the sign for the god Cukulcan (the Aztec Quetzalcoatl) is taken by Holden to represent the “Strong Hand,” one of this god’s titles. But de Charencey treats it as purely phonetic, sometimes representing the syllable *nab*, because *nab* = hand in Maya, sometimes representing the letter *n* only—that is, the initial of that word, as in the Egyptian system. Hence, also, Holden takes the whole sign for

* *Mélanges de Philologie et de Paléographie américaines* (Paris, 1883), p. 181.

Cukulcan as the rebus of his name, "Snake-plumage," whereas de Charencey reads it off phonetically, *Ou-kul-can*. But while the balance of probability appears to lie with Holden, both essays display much ingenuity, and will repay perusal.

Of Col. Mallery's treatise, which has already been issued in a separate form, it is not too much to say that it creates the science of inarticulate speech in the same sense that the writings of Sir W. Jones, W. von Humboldt, and Bopp may be said to have created the science of articulate speech. This new science, which must henceforth be studied, not as the rival, but as the complement, of comparative philology, finds its justification in a remark of wise old Dalgarno, who well observes that "*non minus naturale fit homini communicare in figuris quam sonis*." And, before Dalgarno, Quintilian had already said that "*manus non modo loquentem adjuvant, sed ipsae pene loqui videntur*." Col. Mallery, who supports himself with these authorities, fairly argues that voice and gesture were both originally instinctive, as they still are; consequently, that neither has ever entirely usurped the functions of the other.

"With the voice man at first imitated the few sounds of nature, while with gesture he exhibited actions, motions, positions, forms, dimensions, directions, and distances, and their derivatives. It would appear from this unequal division of capacity that oral speech remained rudimentary long after gesture had become an art" (p. 284).

But, according as articulate speech grew in perfection, the cruder method naturally fell more and more into abeyance. And thus it happened that among the most cultured peoples the very principles of the process became gradually neglected and ultimately forgotten. But they still survive among many savage races, and for obvious reasons more vigorously among the prairie Indians than elsewhere. Hence North America certainly affords the very best field for the study of gesture speech, and there would accordingly appear to be a certain fitness in the coincidence that here the science has been developed and established on a solid foundation.

What is true of sign language is largely true of anthropological research generally; and the manifold contents of this first "Annual Report" give warranty that its magnificent opportunities will not be neglected by the new Bureau of Ethnology founded by the munificence of the United States Government in the federal capital. A. H. KEANE.

NEW NOVELS.

Farmer John. By George Holmes. In 3 vols. (Hurst & Blackett.)

A Modern Lover. By George Moore. In 3 vols. (Tinsley Bros.)

Hélène. By Mrs. Arthur Kennard. In 2 vols. (Bentley.)

Poppy. By Mrs. Beresford. In 3 vols. (White.)

The Wild Birds of Killeevy. By Rosa Mulholland. (Burns & Oates.)

Farmer John is a story, or rather a sketch, of

rural life belonging to the school of composition whose most accredited exponent is Mr. Thomas Hardy. It is as definitely modelled on his lines as the stories in *Household Words* used to be on those of Dickens, but the pattern has not yet become trite, so that no harm is done by the resemblance. The scene is laid in the West country (North Somerset, it would appear, just where it borders on Devon), and a great deal of it—more than a ripper judgment would approve—has been written in dialect. Mr. Holmes knows his locality well, and makes no mistakes that we have noticed in the vocabularies of his characters; but, as he depicts the exceptionally clever and educated parson of the story as hopelessly unable to guess the meaning of his parishioners when speaking in their vernacular, it might have occurred to him that the average reader may be in the same plight. Mr. George MacDonald has fallen into the same error in more than one of his novels; yet he is entitled to plead that North British is no mere uneducated provincialism, but a tongue with a copious literature, illustrated by such names as Burns and Scott, to go no farther back. The wiser plan in other cases is that of George Eliot, who accentuates a few pronunciations and idioms, writing the bulk of the dialogue in ordinary English, and not performing such works of supererogation as spelling "Hawker" as "Ah'ker" every time it is uttered by a yokel. There is almost no plot in the tale before us, whose interest depends wholly on the force with which two or three characters and situations are drawn, exhibiting strength and promise, but showing a little crudity and inexperience. John Hawker, the hero of the story, is described as a man of unusual capacity, of rugged and unsocial disposition, and as having a strain of insanity in his blood, and a past of which all that we learn is that he emerged from it with a triple vow against drink, shaving, and marriage. He is chosen by the new vicar as parish churchwarden, thereby ousting a former holder of the office, who is thus made an enemy to both of them. The parish is in a very low moral and religious condition; and the vicar, finding himself quite unable to get touch of the people, welcomes a mission of the Salvation Army, here described as the "Heavenly Railway," and asks Farmer John to attend the first service and to report upon it, that it may be decided how far it deserves encouragement. The scene is boldly sketched. Farmer John is himself affected by the contagion of theopathic hysteria, and, besides, falls irrevocably in love with a girl he sees there; and the remainder of the book is mainly taken up with the progress of his wooing, which is soon discovered by his sister and others of the villagers, exposing him and the girl to serious misrepresentation. Besides these troubles, he is torn by scruples arising out of his vow, and nearly dies of an illness brought on by his hesitation between the two. At last he determines to marry and emigrate, when, on the eve of his wedding, he is fatally injured by a blow of a stone during a riot directed against the revivalists with whom he has identified himself. That is the whole of the mere plot; but there is much more in the story itself than so meagre an outline suggests, so that,

in despite of many faults (such as no reason being given for his vow, nor any adequate explanation of his strange illness), the book deserves to be read, and may be viewed as the forerunner of a more artistic and finished work.

No sharper contrast could be found than between the rough Puritan farmer and the sensuous, effeminate, and wholly immoral hero of *A Modern Lover*. Lewis Seymour is a young artist of merely third-rate capacity; receptive but not creative, idle, self-indulgent, cowardly, and lying. He is an effeminated Tom Jones, and with a Lady Bellaston too, though matters do not go quite so far, owing rather to chance than to restraint on either side. He is handsome in person and caressing in manner, being one of those people who are not only petted by women, but even win on such men as have no special reason for dislike. He gets his first real chance in art from the devotion of a poor work-girl who lodges in the same house, but who wisely flees after she has risked her self-respect for his salvation from famine. He is taken up by a lady much older than himself, separated from her husband, whom he all but seduces, and on whom he sponges to the last; he deserts her for a beautiful girl of high rank, who is madly in love with him, and whom he marries, mainly by the elder woman's help; he loses her affection by his shameless infidelities, and is left at the end of the book a thriving, fashionable portrait-painter and A.R.A.—a rank he has achieved not by merit, for he is described throughout as merely a facile and superficial duffer, but by a social intrigue managed by his wife before she finds him out. There is a great deal that is very clever in the story, and the art-talk is specially well done; but the atmosphere is unwholesome, and the book does not leave a pleasant taste on the palate. It is Zola in evening dress and with a clean face, but Zola all the same.

Hélène is a society novel, not badly planned, and with three or four characters fairly well drawn, but written in a slipshod style, sometimes actually ungrammatical, and with the pestilent solecism "different to" showing its ugly face every now and then. The heroine is the child of a young French noble and his mother's English companion, whom he has persuaded into a marriage unrecognised by the Civil Code, though ecclesiastically valid. He is drowned before he can repair his false step by a regular marriage; but one of his relations provides a small annuity for the widow, and obtains the family's sanction for her to bear his name. She marries Hélène, while still a mere child, to the Count de Ferrin, an elderly gentleman, from whom she conceals the truth about the girl's birth. He dies not long after, and the mother and daughter come over to London, where they live with her brother, an ex-Roman Catholic priest and present revolutionary writer; and Hélène supports her mother by painting fans and such-like work. She is presented to the reader at the beginning of the story as staying in the country with some friends she had made in Paris; and while there she meets with a young guardsman, Sir Maurice Perceval, heir of an old, but impoverished, family. They fall in love, and she rejects him, on grounds which she does

not assign—his poverty, which makes a wealthy marriage expedient for him, their differing creeds, and, above all, her own illegitimacy. In pique he makes a rich marriage; and the latter part of the book is taken up with his attempts to have his cake as well as eat it—to persuade Hélène to yield to his passion on strictly Platonic grounds. She has taken up dramatic recitation as a profession, and has become the fashion, so that they often meet in society; and the malice of a cousin of Perceval's, with whom he had more than flirted in the past, contrives to spread a good deal more than the truth about the pair, and to make general mischief. In the end, Hélène sees no solution of the entanglement except to enter a convent, and the last page depicts her as bidding farewell to Perceval and his wife the day before she takes the final vows. Both she and Perceval are sketched with some vigour and individuality; and, in particular, his hereditary and conventional polish is shown to overlie a coarse and selfish nature, with little of true nobility in it. The writer makes a good many minor slips in touching subjects with which she is not familiar, and even comes to grief over the English system of titles, describing a Miss Purvis, after marriage to Lord Hopkins (!), the eldest son of an earl, sometimes as Lady Hopkins, but more often as Lady Maud Hopkins.

Poppy is a book which justifies its title by its soporific quality. Though sensational, it is deadly dull; though crowded with long passages of very fine writing, it is in particularly slovenly English; though professing great knowledge of the world, it is full of clumsy mistakes, such as representing a man of position preparing to commit a public bigamy, though he is closely watched by his clever and unscrupulous wife, and his marriage is known to at least one friend of higher social standing than his own; making a shrewd banker execute a new will, with only one witness, to whom a legacy of several thousands is left; and causing an American citizen to stand for an English constituency. Every character of importance in the book acts as a lunatic or a fool, and never contrives to interest or amuse under either condition; and, whereas much might be pardoned were this a first effort, as its crudeness would lead a reader to suppose, the writer claims the authorship of at least one previous story, and presumably more, so that she has no excuse for thrusting such "skimble-skamble stuff" upon a much-suffering public.

Miss Mulholland's graceful idyl is intended, she tells us in her brief Preface, to show English readers a more favourable side of the Irish peasant character than that with which political troubles have lately made them familiar. She has borrowed from the late Prof. O'Curry the picture of the pride and pleasure taken by some of the peasants in the legendary lore of Celtic times; and she has idealised two figures—a young lad and a girl-child, to whom he acts as guardian and playmate. The girl, Fanchea (Fainche), has a wonderful gift of musical song; and Kevin, the boy, has a faculty for seeing poetic visions which her songs call up, though he is slow

at books, and accounted dull by his kindred and neighbours. The girl is stolen by gipsies because of her voice, and the lad quits home to seek her. After many adventures, they meet again as man and woman, to marry and be happy, he being a poet of mark, and she a successful *prima donna* who has abandoned the stage after one entire triumph in her *début* at Milan. But none of the preparation for this future takes place in Ireland. It is in England that both find the friends and the culture which lead them to distinction and happiness; and, accordingly, the story does not fulfil the author's intention, for even the Irish home to which they return at the end of the story is the gift of an Englishman's bounty, and ranks them with the landlord class. The book has many merits, and some vivid bits of description—notably an appreciative sketch of Verona. But only the mere beginning of the story is concerned with Irish peasants and their ways; and the English reader will hardly learn the lesson it is intended to teach him, but will more probably be inclined to say that if Kevin had remained at home, instead of getting to London, he would either have never bloomed into a poet at all, or would have devoted his powers to writing lampoons and denouncing "land-grabbers."

RICHARD F. LITLEDAL.

SOME HISTORICAL BOOKS.

Chronological Chart, Synchronistically and Ethnographically Arranged. By E. J. Ensor. (Stanford.) The plan of this chart is good. There are perpendicular lines for every ten years in a century, and horizontal lines to carry on the history consecutively. Periods and, from the Christian era, centuries are coloured according to a plan, so as further to assist the memory. The horizontal central division is devoted to literature. Only the leading events—the landmarks of history—have been given, that the general impression may not become confused. Thus, to take an instance. Elizabeth succeeded to the throne in 1558. On looking down the line we see all that was happening in those ten years between 1550 and 1560—the exact state of things that Elizabeth had to consider. Charles V. was just dead, having abdicated two years before in favour of Philip II., while his brother Ferdinand had been elected Emperor in his place, and was struggling hard for Hungary with the great Sultan Soliman the Magnificent. Philip was on the point of forcing Henri II. of France to make the disadvantageous Peace of Cateau Cambresis, which restored Savoy to Philip's general, Emanuel Philibert. Mary Queen of Scots married the Dauphin Francis, and assumed the title of Queen of England as against Elizabeth. Paul IV., a bitter enemy of Spain, had been compelled by Alva to make peace, and so Italy ceased to be the battle-field of Europe. Tasso was just coming forward into life. In Portugal, Sebastian was beginning his ill-fated reign. The Northern princes who had established the Reformation were still reigning—Christian III. in Denmark, Gustavus Vasa in Sweden, Joachim II. in Brandenburg, Albert the Grandmaster of the Teutonic Order, who had secularised Prussia; and the Diet of Augsburg had, in 1555, confirmed the Religious Peace of Passau. While the old Polish line was passing away with Sigismund Augustus, Ivan the Terrible was consolidating the power of Russia, and the English had opened up a trade with Archangel in 1553. We miss the

Indian events. The great Sultan Akbar reigned almost contemporaneously with Elizabeth. At the same time, Persia was rising in power under the Sophis. But the author expressly excludes China and India, and only a few later Indian events occur as connected with English history. The main objection to the chart is its size, but this could hardly have been avoided. Its utility must be tested by actual use, and a teacher would add or omit something for his special period.

The Jesuits: a Complete History of their Open and Secret Proceedings from the Foundation of the Order to the Present Time. Told to the German People by Theodor Griesenger. Translated by A. J. Scott. (W. H. Allen.) We were once upon a time in a second-hand bookseller's shop, amusing ourselves by turning over a pile of books, every one of which seemed to our unenlightened mind utterly worthless. On our remarking this to the owner of the volumes, he said:—"There is a purchaser for everything; the problem of my trade is to find him." We sincerely hope and confidently believe that the problem of finding purchasers for this History of the Jesuits will be found very difficult of solution. A more worthless book we never encountered. The Jesuits have a most complex history. For anyone to call his account of them "complete" shows no little assurance. Griesenger's rhapsody may, however, be considered fairly complete in its own way. It seems to contain nearly every wild statement against the Order that has been uttered during the last three centuries. To read such a book through would be an almost impossible task for anyone who had come to years of discretion, unless, indeed, he had been brought up in a hotbed of theological controversy. We have not attempted it. The few chapters we have examined have convinced us that neither instruction nor amusement was to be gained by going farther into the mire. As a specimen of the sort of information a student will gain who enters on the task we give the following, which is a fair and temperate sample. Under Mary the First we are told that

"thousands of Protestants perished on the scaffold. Under Mary's successor matters were, however, altered. . . . She had the generosity and sagacity not to persecute the Catholics, but gave her protection to all those who recognised her sovereignty and rendered her complete homage as loyal subjects."

The number of Protestants who suffered in the Marian persecution is given by the late Dr. S. R. Maitland as 277. This is, we are sure, a very nearly correct estimate. Maitland was a most accurate and painstaking student, and spent much time and labour in making his catalogue as complete as possible. The chapter on the morality of the Jesuits is disgusting in a high degree, most of the statements made therein, whether true or false, have but little bearing on the character of the Order.

The Chair of Peter. By John Nicholas Murphy. (Kegan Paul, Trench and Co.) This is a book which it is impossible to read without respecting the writer. It is the work of a Roman Catholic, who wishes that Protestants, "instead of misapprehending or misrepresenting the tenets of the Catholic Church, should accept her own account of the faith which is in her." Perhaps Mr. Murphy is making a larger demand than he realises. One cannot expect that one's opponents should take one's principles, motives, and actions at one's own estimate. But if all controversialists wrote with Mr. Murphy's good feeling and obvious sincerity, misunderstandings and misrepresentations would be less common. Mr. Murphy's book is expository, and aims at showing the grounds on which the Papal Primacy is asserted, and the historical develop-

ment of that doctrine. Mr. Murphy takes his stand on "the Catholic belief," and those who differ from it will have no difficulty in seeing where their divergence begins. There is a transparent simplicity about Mr. Murphy which disarms criticism. He states his own point of view, and finds corroboration for it everywhere. Thus of the condition of the Church before the Reformation he says:

"That there were abuses there can be little doubt, as there must have been very great laxity of morals, and the necessary consequence, weakening of faith, among the clergy, especially in Germany. This may be inferred from the fact of so many shortly afterwards abandoning the Church of which they were ministers, to profess the doctrines of the innovators."

This is, indeed, a splendid instance of pure logic applied to facts; but, unfortunately, we possess definite information concerning the comparative morals of Wittenberg and Rome. We give this as a sample of Mr. Murphy's historical method. But we can commend his book to the reading of those who ask themselves how it is possible for an intelligent man to become a Roman Catholic. The study of Mr. Murphy's mind, as shown in its pages, will go far to supply an answer.

UNDER the name of *A Short History of the English Parliament*, Vol. II. (Williams and Norgate), Mr. Bisset presents the reading public with a few discursive thoughts on matters which happen from time to time to attract his notice. It is no doubt interesting to know what he has to say about Lord Beaconsfield's policy, the conduct of the Irish landlords, and Sir James Outram's skill in shooting tigers; but the human mind is unfortunately feeble, and is apt to look for some consecutiveness in the books from which it derives sustenance. Mr. Bisset, too, is a good hater, and he keeps up his old contempt not only of kings and persons in authority, but also of everyone who has not had the supreme good fortune to be born as "a happy English child." The following extract is a good specimen of Mr. Bisset's sympathetic treatment of the classes which he dislikes. The Duke of Wellington, he tells us, had once spoken of himself as an English gentleman—

"which [p. 19] is altogether a different thing from a French *gentilhomme* or a German prince, to say nothing of a German baron, a rank having some affinity to that which Lady Joan Fitz-Warene, the granddaughter of a waiter, assigns to English baronets. 'Our physician,' observes her ladyship, 'is a baronet, and I dare say some of our tradesmen, brewers, or people of that class.'"

It is needless to add that of any scientific conception of history or politics Mr. Bisset is entirely guiltless.

Johannis Burchardi Diarium. Par L. Thuasne. Tome I., 1483-1492. (Paris: Leroux.) This is the first instalment of a new and complete edition of a work round which much controversy has raged. The diary of Burchard, Papal Master of Ceremonies under Alexander VI., supplied, for a long while, material for Protestant invective against the immorality of the Popes who preceded the Reformation. The work was only known by extracts—first those of Leibnitz, then of Ecard and De Brequigny. The genuineness of the German and French MSS. from which these extracts came was denied, and it was said that there were interpolations due to Protestant malice. In 1855 Genarelli published the first part of Burchard's diary from the Florentine MS., which, presumably, had never passed through the hands of heretics. The original MS. of Burchard is jealously guarded in the Vatican, and M. Thuasne has not been able to use it for the present edition. But a copy of the Vatican MS. was made by order of Alexander VII., and is now in the Chigi Palace in Rome.

M. Thuasne has collated the Paris, Florentine, and Chigi MSS., and has found few differences of importance. A comparison of his edition with Genarelli shows a much more scholarly treatment and a more adequate edition of the text. The work will occupy three volumes, and M. Thuasne reserves for the last volume his critical remarks and illustrations of the many interesting questions which Burchard's diary raises. We will defer our remarks on the work till its appearance in a complete form.

Ungarns Geschichtsquellen im Zeitalter der Arpáden. Von Heinrich Marczali. (Berlin: Hertz.) This handy little book is a German version by the author himself of a work crowned by the Hungarian Academy. We recommend it to the attention of all who, without knowing the Hungarian language, take an interest in Hungarian history. In the brief compass of 163 pages M. Marczali discusses the original authorities for Hungarian history to the end of the thirteenth century. They are classed as of native and of foreign origin; and the former are subdivided into legends of the saints, chronicles, annals, and monographs. The most interesting portion of the book is the account given of the development of the national chronicle and the filiation of the different mediaeval Hungarian Histories that have come down to us. The annalistic form and local point of view that characterise the contemporary work of the monks of France and Germany are but slightly represented in the Hungarian sources. The reason of this, as M. Marczali says, is to be found in the fact that Hungary was, with England, the most centralised State in Latin Christendom. The Hungarian chronicles are marked by their national patriotism and the interest with which they follow the fortunes of the kings, who are identified with the State and the nation. In the vividness with which they unconsciously reveal the national feelings of their times the student of the history of the Arpáds will find a compensation for their want of chronological precision and their scantiness of detail. In the section devoted to the foreign authorities the largest space is allotted to the Byzantines, who, in M. Marczali's opinion, have not yet received all the attention due to them.

THE *Journal of the Royal Historical and Archaeological Association of Ireland*, Nos. 47-52, 1881-82. The papers on the Geraldine family which appeared in previous numbers are now supplemented by copious notes, by Mr. A. Fitz Gibbon, extracted from the State papers and elsewhere, in illustration of the pedigrees; and to these are added some charming engravings of the Dominican house at Kilmallock, now in ruins, where Edmond the White Knight and his son Maurice lie buried. The east window, of five lights, is a very beautiful specimen of early English architecture. Another fourteenth-century transept window is almost equal to it. Part 47 contains a drawing of a remarkable processional cross found at Bally Longford, which we believe was exhibited at the Society of Antiquaries' in London. The lacelike open-work border is most exquisitely finished, contrasting strongly with the rude and archaic style of the figure, or, correctly speaking, the crucifix. It is a specimen of modern slovenliness in the use of language to apply that word to what our ancestors more accurately called "a cross with a crucifix." The date is inscribed on the upper limb thus, "m. xxi. mccc." And Mr. Hewson has shown from the pedigree of the persons whose names occur in the inscription that this must be read 1479—i.e., 1000 + (500 - 21). The common forms iv. xl. xc. are instances of this form of numbering, but such an elaborate subtraction sum is almost unique in the Roman or any other system of numerals. Mr. Knowles contributes some

remarks on Irish beads, with coloured illustrations of some of the more remarkable specimens which he has seen. As a warning to collectors he tells a story of his making an imitation antique to convince a dealer that his goods were not necessarily all genuine, and subsequently finding this identical forgery in the cabinet of his friend Canon Grainger. Mr. Shearman's paper on the Celto-Britons of Armorica is full of out-of-the-way information about a very obscure period.

NOTES AND NEWS.

WE understand that Mr. Edwin Arnold has finished another Indian poem, which Messrs. Trübner will probably publish in October. It will contain five idylls from the Sanskrit of the *Mahabharata*—"Savitri, or Love and Death," "Nala and Damayanti," "The Enchanted Lake," "The Saints' Temptation," and "The Birth of Death."

AT about the same time an illustrated edition of Mr. Arnold's *Light of Asia* will also be published by Messrs. Trübner.

WE hear that Mr. Austin Dobson will edit *The Vicar of Wakefield* for the "Parchment Library."

AMONG the articles in the next volume of the *Encyclopaedia Britannica* will be "Mexico," by Prof. A. H. Keane, "Mummy," by Miss Amelia B. Edwards, and "Municipalities," by Mr. C. I. Elton.

THE Duke of Devonshire has lent Mr. Griggs his quartos of *Richard II.*, and the Heyes *Merchant of Venice*, as well as that of *Richard III.* To the first, Mr. Harrison, of the New Shakspeare Society's committee, is preparing an Introduction; for the second, Mr. Furnivall is doing the like work, so that the facsimiles of these plays may soon follow that of *Richard III.* with Mr. Daniel's Introduction.

MR. GRIGGS was from the first convinced that the fire at his late place of business was the act of an incendiary, who threw inflammable materials through a skylight. He now has no doubt that it was done by a Fenian, for he finds that he was mistaken for a photographer living within a minute's walk of his old place, who made the negative of "No. 1" (Tynan) from which were taken the prints of that murder-organiser lately exposed in the shop windows.

ON Monday next, July 16, a meeting will be held at the Home Office, on the invitation of the Dutch Minister, in support of the project to erect a statue of Grotius at Delft. In this connexion we may mention that Dr. H. O. Rogge, librarian to the University of Amsterdam, has just issued part i. of a Bibliography of Grotius, which is not only interesting on its own account, but is also an admirable example of bibliographical method. It is published by Nijhoff, of The Hague; and it may be obtained in this country from Mr. Quaritch.

M. EMILE DE LAVELEYE, of Liège, is at present travelling in South-eastern Europe; and we shall doubtless have before long the result of his impressions. At Bucharest he was entertained at a public banquet, at which the Roumanian Minister for Foreign Affairs took the chair.

A NEW novel by Miss Anne Beale, entitled *Squire Lisle's Bequest*, will shortly be published by Messrs. Hurst and Blackett in three volumes. The same firm have also in the press *Adrian Bright*, by Mrs. Caddy.

THE Rev. Charles Stubbs, Vicar of Granborough and author of *Village Politics*, has just sent to press with Messrs. Sonnenschein a volume of sermons preached before the Uni-

versities of Oxford and Cambridge. They all deal with the attitude towards social and political questions which, in the opinion of the author, the National Church must adopt if she would seek to influence the modern democratic movement in England.

MR. STUBBS has also in preparation a volume of selections from modern writers on Christian ethics. The work is designed partly for school use, and partly as a general Reader and manual of devotional thought. The author has endeavoured to avoid all sectarian interpretation of Christian doctrine, bringing into prominence the true catholicity of Christian ethics as distinct from dogmatic theology. This volume Messrs. Sonnenschein promise before the close of the present year.

MR. WALTER LEWIN, of Bebington, Cheshire, has printed as a pamphlet, under the title of *Evolution and Religion*, the speech made by Prof. J. Fiske, of Harvard, at the farewell banquet to Mr. Herbert Spencer at New York in November of last year. He has added a Preface, quoting from letters recently written on the subject by Mr. Spencer himself.

MR. JAMES GIBSON CRAIG, of Edinburgh, whose reprint of Craig's *Catechisme* we recently noticed, has just issued, in an edition limited to twenty-five copies for presentation to friends, a series of *Facsimiles of Old Book Binding* from some of the examples in his own collection. As the Preface informs us, the publication of the volume was not contemplated from the first, when Mr. Craig had one after another of his rare and beautiful volumes reproduced by chromo-lithography; it was only after a considerable number of plates had accumulated that the idea of publishing them presented itself. It is to be regretted that, as a consequence, some of the specimens are only given in colours and gold, and without the extra printings by which, in the majority of cases, the surface and texture of the original leather has been so admirably rendered by the skill of the Messrs. Waterston. Among the specimens of the work of the great binders are examples by Grolier, Le Gascon, the Deromes, and Padeloup; while among the treasures that are interesting from their historical associations are a calf-bound copy of Pardin's *Chronique de Savoye*, impressed with the lion rampant and tressure flory counterflory of Scotland, and the initial M ensigned with a crown—a book which formerly belonged to Queen Mary, and is mentioned in a list of "Jowellis, Plenissing, &c.," in the Castle of Edinburgh, dated 1578, as "pertening to our Sovereign Lord" James VI. and "his hienes deerest moder;" a volume from the library of her husband, the Earl of Bothwell, bearing his shield of arms on the side; another with the bear and ragged staff of Robert Dudley, Earl of Leicester; and a fourth with the coronet and three castles of Mme. de Pompadour.

LAST Saturday, July 7, Mr. George MacDonald, with eight members of his family, gave a dramatic recital in costume, at the Steinway Hall, of an English version of Corneille's "Polyeucte." This is to be repeated to-day, and followed on the next two Saturdays by "Macbeth."

THE University of Zürich is about to celebrate the fiftieth anniversary of its foundation. An Academiesches Gymnasium, provided in course of time with a staff of seventeen professors, was established at Zürich in 1520. In the year 1833 the old Gymnasium, the Medizinisch-Chirurgisches Institut, the Collegium Humanitatis, and the Politisches Institut for the Education of Men for Political and Civil Service were amalgamated and constituted into a university. The only old university in Switzerland is that of Basel, founded in 1459. The

Universitätspedell Henke is drawing up a memorial for the jubilee, which will contain a complete list of degrees, &c., since the foundation of the university and other historical materials.

THE latest issue in the "author's edition" of Mr. W. D. Howells' works (Edinburgh: David Douglas) is *Italian Journeys*, in two volumes. Nothing could be more pleasing than the format of this series, which is sold at the incredibly low price of one shilling a volume; but we confess that we prefer Mr. Howells' later novels to his earlier books of travel.

In the same series has also appeared recently Mr. George W. Cable's *Old Creole Days*, which consists of a collection of studies—very vivid in colour and very graceful in expression—of life in Louisiana some thirty or forty years ago. The book is one symptom out of many of the renaissance of the South in literature.

MESSRS. SOTHERAN have published this week two more volumes (vii. and viii.) of their library edition of Richardson, completing *Clarissa Harlowe*. As the volumes increase they look well upon the shelf, but we have found by use that the binding is by no means so carefully stitched as it ought to be. There is no point which more demands the attention of publishers (for it is they alone who can enforce an improvement) than this matter of binding. It is quite common for pages to tear away and backs to crinkle even after a single reading.

AMERICAN JOTTINGS.

THE many colleges throughout the United States have been holding their "Commencements," or public degree days, during the latter part of June. Special interest attached to the Commencement at Harvard, where the board of overseers, after an acrimonious public debate, had, some weeks earlier, refused to confer the degree of LL.D. on Gen. Butler, the Governor of the State of Massachusetts. Gen. Butler, however, was magnanimous enough to be present at the Commencement, and seems to have been well received. His speech on the occasion certainly does him credit. At Madison University, in the State of New York, the prize for the best oration was awarded to Akyahugo Myattway, a native of Burmah, who has passed through the full academical course.

It is stated that Mark Twain has succeeded in obtaining a Canadian copyright for his new book, *Life on the Mississippi*. Last year he failed in a similar attempt for his *Prince and Pauper*. On that occasion it was held that a temporary residence in the Dominion was not enough; but this time he has effected his object in a roundabout way. Temporary residence in Canada, together with prior publication in England, sufficed to give an English copyright to his English publisher, who forthwith acquired a Canadian copyright in his own name.

PROF. MAX MÜLLER'S *India: What Can it Teach us?* has appeared in a cheap American reprint.

THE latest additions to the "Franklin Square Library" (published at twenty cents, or tenpence) are the Duc de Broglie's *Frederic II.* and *Maria Theresa* and Mr. Black's *Yolande*.

THE American public seem to be buyers not only of paper editions, but also of *éditions de luxe*. Messrs. Lippincott announce a library edition, limited to 250 copies, of the works of Prescott, in fifteen volumes; and also Gray's *Elegy*, with wood-cuts by the best American artists. The same publishers, not satisfied with the English get-up of that pleasant selection, *The Book-Lover's Enchiridion*, have prepared an American reprint of it in larger type.

A RECENT number of the Boston *Literary*

World contains an interesting account of a "Browning room" at Wellesley College, though it fails to state where Wellesley College precisely is. The room is named after the poetess, not the poet. In the centre is a marble bust of Mrs. Browning by Story, near which is the autograph of "Little Mattie," with a letter from Mr. Browning—"I beg to present to Wellesley College the original MS. of the first poem in the collection of 'Last Poems by Elizabeth Barrett Browning.'" There are three painted windows, with designs from "Aurora Leigh," "Lady Geraldine's Courtship," and "The Romance of the Swan's Nest." The room is furnished throughout with the aim of exhibiting a standard of artistic decoration; and, judging from the description, the aim would seem to be attained. The students at Wellesley College are women.

THE *Critic*, which changed from a fortnightly to a weekly issue at the beginning of the present year, has had the courage to return to its former rate of issue during the summer and early autumn. As its editors judiciously observe, "the publishing business is stagnant, the theatres and art galleries are closed, the orchestras that make New York their winter home are absent on missionary tours of the States, and the opera singers are fled to Europe, followed by thousands of good Americans."

FRENCH JOTTINGS.

THE professors of the Collège de France have selected M. Renan to succeed the late M. Laboulaye not only as the administrator of the college for a term of three years, but also as their representative on the Council of Public Instruction.

IN addition to the names already mentioned (of which that of M. About is probably the best known in England), M. Emile Montégut, one of the leading contributors to the *Revue des Deux-Mondes*, has offered himself as a candidate for the chair in the Académie française vacant by the death of Jules Sandeau. M. Montégut's latest work is a collection of essays on English literature.

MDME. MICHELET announces a volume upon the early life of her husband, based upon autobiographical memoranda found among his papers.

M. PALLAIN, of the French Foreign Office, will shortly publish, with Plon, a work upon Talleyrand's diplomatic mission to London in 1792.

THE late Louis Veuillot, the well-known editor of the *Univers*, has left behind him a large number of papers, from which his brother intends to publish a selection—two volumes of *Œuvres inédites*; two volumes of *Derniers Mélanges*; and two volumes of *Correspondance*.

M. ALPHONSE DAUDET has resumed in the *Nouvelle Revue* his "Histoire de mes Livres," or chapters of literary autobiography. In the number for July 1 he treats of *Les Lettres de mon Moulin*, which began to appear in a Paris newspaper in 1866, and won no great success when published in 1869 in book form. Two thousand copies were sold with difficulty; but says M. Daudet now—"N'importe! c'est encore là mon livre préféré, non pas au point de vue littéraire, mais parce qu'il me rappelle les plus belles heures de ma jeunesse."

M. MORGAND has just published, under the editorship of M. Alphonse Pauly, of the Bibliothèque nationale, a textual reprint of the first edition of the *Maxims* of La Rochefoucauld printed at the Hague in 1664, collated with the author's MS. and with the editions of 1665 and 1678. This *édition princeps*, the existence of which was long doubtful, is described as "a kind of *ballon d'essai* by

no means to be despised." An Appendix contains an unpublished letter from La Rochefoucauld to Mdlle. de Scudéry on the subject of her collaboration; and an extract from "the work of an English Protestant minister," translated into very indifferent French, from which, according to a contemporary MS., M. de La Rochefoucauld derived almost the whole of his *Maxims*, "n'y ayant adjousté que le beau français."

THE same publisher announces for issue by subscription in October next a series of fifty-eight illustrations to the works of Alfred de Musset, etched by M. Lalauze from the original water-colours by M. Eugène Lami.

THE *Revue politique et littéraire* for July 7 prints a letter by M. James Darmesteter, addressed to M. Guillaume Guizot, upon "The Study of English in France," which will serve as a Preface to a forthcoming volume of *Essais de Littérature anglaise* by the former writer. Though short, it gives a careful comparison of the claims of English and of German to be studied in France. The conclusion is—German for science; English for commerce, for literary value, and for political instruction.

At a recent meeting of the Académie des Sciences morales et politiques, four names were mentioned for a vacancy among the corresponding members in the department of history. Of these four names, three were English; but Prof. Waitz, the veteran historian of Berlin, was elected.

THE longevity of the members of the Institut has often attracted attention. At the present time, no less than seven are eighty years of age or over. The *doyen*, or "father," of the Institut is M. Chevreul, the chemist, now in his ninety-eighth year. He was elected to the Académie des Sciences so long ago as 1826, and still continues to lecture. M. Dumas, the chemist, and M. Milne-Edwards, the biologist, are both of them in their eighty-fourth year. M. Mignet, the historian, is eighty-seven. It is noteworthy that not a single member of the Académie des Inscriptions has reached seventy.

A COMMISSION appointed by the municipality of Paris to draw up a catalogue of the popular libraries has adopted a resolution to exclude from this catalogue the Bible "et tout autre livre controversé religieux pouvant, à quelque titre que ce soit, fausser ou passionner l'opinion."

ACKNOWLEDGMENTS.

WE have on our table:—*Lorenz Oken*: a Biographical Sketch, by Alexander Ecker, with Explanatory Notes, Selections from Oken's Correspondence, and a Portrait, from the German by Alfred Tulk (Kegan Paul, Trench and Co.); *The Signora*: a Novel, in three volumes, by Capt. E. D. Lyon (Remington); *Serge Panine*; or, Can You Blame Her? by Georges Ohnet, Translated by Jessie Hamilton (Simpkin, Marshall and Co.); *A Treatise on the Law of Electric Lighting*, by Henry Cunyngame (Stevens and Sons); *Kallos*: a Treatise on the Scientific Culture of Personal Beauty and the Cure of Ugliness, by F.R.C.S. (Simpkin, Marshall and Co.); *The Mystery of Being*; or, What Do We Know? by J. Tyler (Kegan Paul, Trench and Co.); *Christ Versus Krishna*, with a Concise Review of Hindooism, proving its Derivation from Christianity, by L. A. Sakes (Allahabad; London: Trübner); *The Philosophy of Advertising, and Newspaper Register*, by Henry Sell (Sell's Advertising Offices); *The Stage in the Drawing-Room*; or, the Theatre at Home: Practical Hints on Amateur Acting, by Henry J. Dakin (Griffith and Farran); *Ecarté*, by Aquarius (W. H. Allen); *The River of Life*: an

Allegory, by Webster Strelley (Manchester: Tubbs, Brook and Chrystal); *Dynamic Sociology*; or, Applied Social Science, as Based upon Statistical Sociology and the Less Complex Sciences, by Lester F. Ward, in two volumes (New York: Appleton); *On a Mexican Mustang*: Through Texas, from the Gulf to the Rio Grande, by Alex. E. Sweet and J. Armoyn Knox (Trübner); *A Tour in the States and Canada*: Out and Home in Six Weeks, by Thomas Greenwood, Illustrated (Upcott Gill); *Philosophy of Landscape Painting*, by William M. Bryant (St. Louis News Company); *Books, and How to Use Them*: Some Hints to Readers and Students, by J. C. Van Dyke (New York: Fords, Howard and Hulbert; London: Trübner); *Libraries and Readers*, by William E. Foster (New York: Leypoldt); *Libraries and Schools*: Papers Selected by Samuel S. Green (New York: Leypoldt); *The Possibility of Not Dying*: a Speculation, by Hyland C. Kirk (New York: Putnam); *Brain-Rest*, by J. Leonard Corning (New York: Putnam); *Atlas*, by Charles Leonard Moore (Philadelphia: Potter); *Annual Report of the Chief Signal Officer to the Secretary of War for 1880*, in two parts (Washington: Government Printing Office); *Report of the Commissioner of Fish and Fisheries for 1879*, Part VII., Inquiry into the Decrease of Food-Fishes, The Propagation of Food-Fishes in the Waters of the United States (Washington: Government Printing Office); &c., &c.

WE have also received the following new editions:—*Lectures on the Science and Art of Education*, with other Lectures and Essays, by the late Joseph Payne, edited by his son, Joseph Frank Payne, with an Introduction by the Rev. B. H. Quick (Longmans); *Twelve Wonderful Tales*, by W. Knox Wigram (Bentley); *Talks about Plants*; or, Early Lessons in Botany, by Mrs. Lankester, with Six Coloured Plates and Twenty-six Wood-engravings (Griffith and Farran); *Margaret Sim's Cookery*, with an Introduction by L. B. Walford (Blackwood); *Phyllis*, by the Author of "Molly Bawn" (Smith, Elder and Co.); *The Theory and Practice of Banking*, by Henry Dunning Macleod, Fourth Edition, Vol. I. (Longmans); *Tobersnoy*, by the Author of "Stronbuy" (Edinburgh: Macniven and Wallace); *The Standard of Value*, by William Leighton Jordan, Third Edition (Bogue); *Elementary Text-Book of Physics*, by Prof. J. D. Everett, Illustrated with numerous Engravings on Wood (Blackie); *The Public School French Grammar*, Part I., Accidence, by P.-H.-Ernest Brette, Gustave Masson, Elphège Janau, and H.-O. Levandier (Hachette); *Excerpta Facilia*: a Second Latin Translation Book, by H. R. Heatley and H. N. Kingdon (Rivingtons); *Vichy and its Therapeutical Resources*, by Dr. Prosser James, Fifth Edition (Baillière, Tindall and Cox); &c., &c.

EPIGRAMS.

XXXV.

LIKE leaves on the swollen stream of the swift days
Do all men somewhat move rushing;
While Man stands at the brink, with eyes that gaze
Back to the source and forward to the sea.

XXXVI.

THE perfect notes of the symphonious spheres
We never shall so rightly understand
As music shaken by the singer's tears
And vexed with tremblings of the harper's hand.

XXXVII.

FOR thee, the gods yet haunt Olympus hill:
Thou seest beside each muse-frequented rill
The twice nine feet of song a-straying still:
For there is nought he may not see, who will.

XXXVIII.

FOR metaphors of man we search the skies
And find our allegory in all the air.
We gaze on nature with Narcissus-eyes,
Enamoured of our shadow everywhere.

XXXIX.

I plucked this flower, O brighter flower, for thee,
There where the river dies into the sea.
To kiss it the wild west wind hath made free:
Kiss it thyself and give it back to me.

XL.

ONward the chariot of the Untarrying moves;
Nor day discovers him nor night conceals;
Thou hear'st the echo of unreturning hooves
And thunder of irrevocable wheels.

XLI.

THOU deemest that the soul through death ascends
To lordlier halls than sumptuous Life doth rule.
They needs were bright and wide, to make amends
For such a strait and lampless vestibule.

XLII.

WE are what all the Past hath made us. Who
Can guess the difference to thee and me
Had never Julius' heart been stricken through
Nor Egypt's ripe mouth kissed by Antony?

XLIII.

FULL high we soar, and dive exceeding deep,
And tease the gods to fling the unwilling meed;
And best of guerdons is the grassy sleep
And dusty end of all our dream and deed.

XLIV.

LOVE, like a bird, hath perch'd upon a spray
For thee and me to harken what he sings.
Contented, he forgets to fly away:
But hush! . . . remind not Eros of his wings.

XLV.

THE joy long distant, and at length brought near,
How dimm'd and flaw'd a thing it doth appear.
Earth's fruit hath still its bloom! the plucking
blurred,
And heaven itself were heavenliest aye deferred.

W. W.

MAGAZINES AND REVIEWS.

Macmillan's Magazine for July contains an article by Prof. Fawcett on "State Socialism and Nationalisation of the Land." It is a new chapter added to a forthcoming edition of the *Manual of Political Economy*. Mr. Fawcett is opposed in theory to State interference. Most men are so in matters where they are not personally interested; but, none the less, things steadily drift onwards towards what the majority of thinking men condemn. Mr. Frederick Pollock publishes an address which he delivered at the Royal Institution on "The Forms and History of the Sword." It is a pleasant study of the process of evolution applied to a limited subject-matter. Macmillan's has begun a series of literary articles signed M. A. W., which are admirably adapted to the purpose of telling the reader all that he need know about current foreign books without troubling to read them. In the present number "M. Renan's Autobiography" is exhibited in all the points which could interest the general reader.

THERE is no very striking paper in the July number of the *Antiquary*. By far the best, as showing original research in a field as yet but seldom traversed, is Mr. Gomme's article on "Rhythmical Laws." The title, however, is misleading. The paper does not relate to the observed laws which govern rhythms, but to those ancient laws which, in the form in which they have reached us, are in rude verse or

jingles. The writer maintains that "one of the means by which it is possible to test the antiquity of certain codes of law is their more or less adaptability to verse or proverbial expression." In this he is no doubt correct. We had no idea, however, until we read Mr. Gomme's article, that there was so much English evidence bearing on the matter. Mr. Keary's second paper on the coinage of the British Isles contains some useful information, but is far too much condensed. The article on Armour, by Mr. Brailsford, with which the number opens, will repay perusal.

WE notice together the second and third numbers of *La Revue du Droit international* for 1883. The second number contains a paper by Prof. Brusa, of Turin, on "La Jurisdiction du Vatican," written from an Italian point of view, which sees no foundation for a claim of sovereignty on the part of the Pope, unless it should be conceded under a convention with the King of Italy. A paper on the Armenian Question, from the pen of M. Ed. Engelhardt, an ancient Minister Plenipotentiary, invites the attention of Europe to an oppressed people, for whom Europe has stipulated much and Turkey has performed little or nothing under the Treaty of Berlin. A third paper is by M. Wijnmalen, of the Royal Library at The Hague, on the "Third Centenary of Hugo Grotius," and on the proposal to erect a statue to the great Dutch jurist in his native city of Delft. The next number contains, among other articles, a paper on the "Question of the Lebanon," by M. Joseph Jooris, Minister Resident, who supports the policy of France as the sole Power which pursues in Syria a policy that is disinterested and conformable to the wants of the populations. Putting aside the strong bias of the writer, who seems to think that France alone is entitled to exercise a protectorate over the Mountain of Syria by reason of her traditional guardianship of the holy places in Jerusalem, the article is of value as introducing the reader to an Asiatic province of the Ottoman empire which is governed by a Christian pacha nominated by the Porte after consultation with the Christian Powers. We should have wished, however, a fuller reference to the *Règlement organique* of June 9, 1861, the Magna Charta of the Christians of the Mountain, in pursuance of which Great Britain, France, Austria, Prussia, and Russia have a voice in the appointment of the Governor of the Lebanon. The writer adds a postscript, from which it would appear that the recent nomination of Wassa Effendi in succession to Rustem Pacha has been approved by the Christian Powers, and gives to the Maronites of the Lebanon a governor of their own religion. The last article that we shall mention is from the pen of Prof. Emile de Laveleye, of Liège, on the "Neutralisation of the River Congo." It well deserves, as do all the writings of M. de Laveleye, the attention of those who fear to read every day of Central Africa becoming the battle-field of rival European colonists. We are not sanguine as to the practicability of M. de Laveleye's entire scheme as regards the neutralisation of the river, nor do we think that the neutralisation of a great river, whose banks are occupied by uncivilised tribes of African origin—if by neutralisation is meant the total prohibition of armed public vessels to ascend the river from the sea—would be favourable to the police of the river or to the security of European settlers. M. de Laveleye, however, hints at the application to the Congo of the *régime* adopted in Europe with regard to the lower waters of the Danube. Some arrangement of an analogous kind, we think, might reasonably find favour with the European Powers, who, in concert with Portugal, might agree upon the perpetual freedom of the "navigation" of the

Lower Congo, the police of which river should, in that case, be regulated by an international commission.

ITALIAN FICTION.

In Provincia: Novelle e Bozzetti. Per Mario Pratesi. (Florence: Barbera.) As the immoderate habit of reading has produced in this country the nuisance of the three-volume novel, so, in Italy, there has resulted from the opposite cause a whole literature of scrappy fiction. Italians are too poor to buy novels, as they are too poor to buy pictures; or, at least, three or four crack novelists more than suffice to supply bulky work. Less fortunate writers—and in Italy one may say that everyone is less fortunate—must either starve or adapt their fiction to the wants of the literary monthlies or weeklies, and more especially the weeklies. Now the monthlies (and there are not more than a couple of them) are so crammed with serious matter that they can give but little space to fiction; and the weeklies (the *Fanfulla della Domenica*, the *Domenica letteraria*, and a whole host of provincial rivals) consist most commonly of only one sheet—that is to say, the equivalent of four pages of the ACADEMY. A long *feuilleton* cannot be carried through a weekly paper; and, on the other hand, the whole paper, upon which the literary Italian expends the considerable sum of one penny, cannot be devoted to a single story. The result is that everyone who has any talent for fiction is forced to write things which, if published in the *Nuova Antologia*, may extend to some forty pages of volume print, if in the *Cronaca Bizantina* or the extinct *Rassegna Settimanale* to ten or twelve, but if printed in the penny papers to not more than two or three pages. Hence it comes that the work of an Italian writer of fiction resembles closely those innumerable tiny sketches which cover the studio walls of young Italian painters: studies of single heads, trees, cows, street-corners, &c., which, if framed in huge frames, may possibly take the place of pictures, and which have the advantage of costing not thousands of francs, but two or three napoleons. Of course such a state of things is rather sad; and it implies a frightful waste of invention and observation; for these scrappy works, of which the writer or artist is obliged to produce a number enormous in proportion to their cheapness, require very often only to be magnified in proportions and elaborated in workmanship to be real pictures and real novels. But if the workman starves and the present work loses, the future artistic and literary world of Italy decidedly gains. For this necessity of stopping short at mere studies of single bits of cabbage-field or village lane, or single heads and single trees, entirely precludes the younger generation of Italian artists from becoming, like our English ones, the repositories of a weary tradition of idealism and sentimentality; it brings them in contact with nature, and prepares for any happier future time or for any happy accident (such as those which have given us Morelli and Michetti) men who are bound by no rule save reality and inspired with no purpose save that of their own fancy. And, similarly, the melancholy necessity of writing character-sketches for penny journals (in every five or six numbers of which one may see, signed by Matilde Serra, Emma Perodi, Renato Fucini, or a number of other names, a remarkable waste of talent) has the advantage of forcing Italian writers of fiction to make slight characters and incidents interesting by mere shrewdness of insight and dexterity of handling; and of preparing, therefore, a vast amount of first-rate rough material of fiction, unspoilt by habits of doing the romantic, or the goody-goody, or the society, or

the back-slum sort of novel; and which, when the time is ripe for the production of a real Italian novel, may be cast into a perfectly original, modern, and truly national mould.

This moment has not yet arrived, and the Italian novel is still a hypothetical matter; but even now the humble molecules of Italian fiction can sometimes unite into a work which is remarkable, and beautiful, and valuable, and which must last. Such work is that of Sig. Mario Pratesi, whose volume, *In Provincia*, appeared a few weeks ago. It is the first flower of that seed of realism and fancy which, for the last ten years, has been scattered unnoticed throughout Italy; it is the real reality of humbler Italian life, seen with marvellous accuracy of vision, but selected with admirable instinct for the beautiful and the important; it is the work of a fastidious and wayward fancy, but executed by an eye which has seen everything, and by a hand which can portray anything; it is essentially what the art of the future must be, if it is to be anything at all: impressionism directed by idealistic selection.

To describe, or even define, the principal stories and sketches contained in Sig. Pratesi's book is no easy matter; to tell the mere plot of such things as "Un Vagabondo," "Beli-sario," "Fra Anacleto da Caprarola," or the little masterpiece called "Un Corvo fra Selvaggi" would be mere loss of time. The best way in which I can indicate the peculiar charm and value of Sig. Pratesi's work is by reminding those who are familiar with Central Italy of the walks which they must have taken along the dusty high-roads, between the old, scarred, weather-stained farms and villas on either side, the walls covered with caper and snapdragon, and surmounted by tufts of rosemary and hedges of roses, the rusty, twisted iron gates leading through the overgrown garden of the spectral *casino* among the hill-side olives, the trellis-surrounded barns painted with faded coats of arms—roads which wind up and down among clay hills just ribbed with cypress avenues and patched with feathery pinewood, or which cut straight through the sere pasture-land, the desolate tracts of canal and pool, of the Maremma; by reminding them also of their strolls up and down the rugged alleys of the hill-side towns of Southern Tuscany and Umbria, where the high, black walls, with iron rings and clamps and massy projections for barricade beam-heads, shut out all but a rift of blue sky, and the passage is stopped by the chairs of whole families of artisans seated in the shade, by the wattle carts and bullocks of the men who bring faggots and charcoal from the mountains. I would remind them of such walks as these, and of the almost nostalgic desire which comes over the foreigner to see into the lives and thoughts and feelings of the men and women who thresh the corn in those roadside barns, who dream away their years behind the discoloured shutters of those crumbling villas, who look at him from out of the dark setting of the doorway, or the frame of pot-herbs and carnations about the narrow windows. This desire, more difficult by far to satisfy than the mere aesthete's wish to re-people the old towns and villages with apocryphal historic spectres, is what is satisfied by such a book as *In Provincia*; and herein, as much as in its beautiful descriptions and humorous and pathetic touches, consists its fascination. Sig. Pratesi gives us the actors on this solemn or quaint stage of Central Italian street and high-road. We learn the secret dreams and passions of the cobbler near the highest gate of Siena; the hopes and doubts and hatred of the monk who, banished from his sequestered monastery, wanders vaguely about in his black and white robes, seeking sympathy in the dark lair of the apothecary and the wax-light maker, where no odious ex-

Garibaldian or Piedmontese "buzzurro" can intrude; we penetrate into the kitchen parlour of the tanner of Fontebranda, and into the sordid study, all dust and cobwebs, where the usurer-notary (one of the most characteristic of Italian types) who has slowly bought large and small of the district out of their heirlooms, their pictures, their tapestries, their palaces, their hovels, their once princely villa or their little bit of heavily taxed field, sits among his papers dealing out loans of a few scudi and working his way to a place as papal chamberlain or as Italian senator. He shows us, especially in the longest story of this collection, called "A Vagabond"—which is a wonderful instance of the romantic charm which can be got out of passionately felt realism—the tragedy, sordid and grotesque, and yet not without a sullen dignity, of those poor Italian lives, worn to the bone by national poverty, by ignorance, by work amid malaria, in which we people of the North, deluded by laughter in the theatres and strumming and shouting in the streets, insist upon seeing only lazy cheerfulness. But there remains a figure, of which I could wish that Sig. Pratesi should draw the moral likeness (the bodily portrait would require an Italian Millet), a figure, frightfully typical of a class, which has remained burnt into my recollection, of a tall, gaunt old peasant of the marsh-land by the Adriatic, bony and hollow-cheeked, like a saint of Polaiuolo, grizzled and wrinkled, and bent by premature old age, standing, with feeble knocking knees and bowed back, the embodiment of over-work and famine, and the dull, savage imbecility which accompanies them, staring vacantly at the numbers posted up outside the lottery office of a hamlet near Pesaro: a heap of five or six wretched cottages, without a church, without a school, but with its office of the lottery all covered with coloured advertisements and surmounted by its shield of Savoy, as it was a few years back by its tiara and keys. A figure such as this is missing in Sig. Pratesi's book; but perhaps there are things which a man who feels the miseries of the poor folk of Italy in so vivid and tragic a manner has not the heart to delineate.

VERNON LEE.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- ABHANDLUNGEN d. archäologisch-epigraphischen Seminars der Universität Wien. IV. Untersuchungen zur griechischen Künstlergeschichte, v. E. Löwy. Wien: Gerold's Sohn. 4 M. 80 Pf.
- BERNARD-DEBOSNE, L. Types et Travers. Paris: Calmann Lévy. 3 fr. 50 c.
- CLARETIE, J. Noris: Mœurs du Jour. Paris: Dentu. 3 fr. 50 c.
- GUBERNATIS, A. de. Carteggio Dantesco del Duca Caetani di Sermoneta. Milan: Hoepli. 3 fr.
- JONCKBLOET, W. J. A. Geschiedenis der Nederlandsche letterkunde. 3. Deel. Groningen: Wolters. 2 fl. 90 c.
- ROBERT, F. Afrika als Handelsgebiet. Wien: Gerold's Sohn. 5 M.
- SCARTAZZINI, G. A. Dante in Germania. Parte II. Milan: Hoepli. 10 fr.
- SCHUBLEER, D. F. Mozarts verbliff in Nederland. The Hague: Nijhoff. 2 fl. 40 c.
- SEPP, C. Bibliographische mededeelingen. Leiden: Brill. 3 fl. 25 c.
- TEN BRINK, J. Letterarische schetsen en kritieken. De litteratur der Reinaertsagen etc. Leiden: Sijthoff. 1 fl. 90 c.

HISTORY, ETC.

- BÉRENGER-FÉRAUD, L. J. B. La Race provençale. Paris: Doyn. 8 fr.
- BERTOLINI, F. Saggi critici di Storia italiana. Milan: Hoepli. 4 fr.
- BLOK, P. J. Eene hollandsche Stad in de middeleeuwen. The Hague: Nijhoff. 4 fl. 25 c.
- BROCKERS, S. v. Memoiren aus dem Feldzuge in Spanien (1808-14). Hrg. v. P. v. Cybulska. Posen: Heine. 4 M.
- MONUMENTA graphica medii aevi ex archivis et bibliothecis imperii austriaci collecta. Die Texte der Schrifttafeln hrg. v. Th. Sackel. 10. Lfg. Wien: Gerold's Sohn. 30 M.
- STEIN, E. v. Catilina u. die Partekämpfe in Rom der J. 68-63. Dorpat: Karow. 3 M. 60 Pf.
- PUPPE, F. Jan Utenhove. Leiden: Adriani. 3 fl. 75 c.

PHYSICAL SCIENCE AND PHILOSOPHY.

- BESCHOP, A. H. Planten van Nederlandsch-Indië. Amsterdam: de Bussy. 10 fl.
- BROCA, P. Mémoires d'Anthropologie. T. IV. Paris: Reinwald. 10 fr.
- CASPARI, H. Beiträge zur Kenntnis d. Hautgewebes der Cacteen. Halle: Tausch. 1 M.
- KLEINSTEIN, A. v. Beiträge zur geologischen u. topographischen Kenntnis der östlichen Alpen. 2. Bd. 3. Abth. Giessen: Ricker. 5 M.
- LEYDIG, F. Untersuchungen zur Anatomie u. Histologie der Thiere. Bonn: Strauss. 20 M.
- LUEGER, O. Theorie der Bewegung d. Grundwassers in den Alluvionen der Flussgebiete. Stuttgart: Neff. 2 M.
- MILLER-HAUENFELS, A. R. v. Theoretische Meteorologie. Wien: Spielhagen. 4 M.
- SCHNEIDER, A. Das Ei u. seine Befruchtung. Breslau: Kern. 14 M.
- TÖBLER, A. Die elektrischen Uhren u. die elektrische Feuerwehr-Telegraphie. Wien: Hartleben. 3 M.
- VALLOT, J. Recherches physico-chimiques sur la Terre végétale et ses Rapports avec la Distribution géographique des Plantes. Paris: Lechevalier. 12 fr.
- WAWRA V. FERNSEE, H. Ritter. Itinera principum S. Coburgi. Die botanische Ausbeute v. den Reisen der Prinzen v. Sachsen-Coburg-Gotha. 1. Thl. Wien: Gerold's Sohn. 60 M.
- ZINCKEN, C. F. Die geologischen Horizonte der fossilen Kohlen. Leipzig: Senf. 3 M.

PHILOLOGY, ETC.

- ERACLIUS. Deutsches Gedicht. d. 13. Jahrh. Hrg. v. H. Graef. Strassburg: Trübner. 5 M.
- LEVY, J. Neuhebräisches u. chaldäisches Wörterbuch üb. die Talmud u. Midraschim. 16. Lfg. Leipzig: Brockhaus. 10 M.
- MARTENS, J. L. Concordantie op den Koran. Batavia: Bruining. 3 fl.
- NAGNIEWSKI, E. De Juvenalis vita observationes. Dorpat: Karow. 1 M.
- URLICH, L. v. Pergamenische Inschriften. Würzburg: Stahel. 80 Pf.
- WEISE, P. De Bacchidum Plantinae retractatione quae fertur. Berlin: Mayer & Müller. 1 M. 20 Pf.

CORRESPONDENCE.

A CAXTON FRAGMENT.

Oxford: July 7, 1883.

College libraries still afford a field for bibliographical research, in spite of the generations of students who as fellows or scholars have lived in close proximity to them. The MSS., indeed, in Oxford colleges have been fully catalogued by the late Mr. Cox, who was not likely to pass over anything valuable; but only Merton, Balliol, and Magdalen, and (to a small extent) Oriol and Worcester, have issued catalogues of their printed books. With regard to the rest, we may reasonably hope for discoveries in the future; at Queen's, for instance, there is a copy of an undescribed edition of the "A B C," the few known issues of which are fully treated by Mr. Bradshaw in the third volume of the *Communications* of the Cambridge Antiquarian Society. But the present letter will be confined to one or two results of a cursory search among the bindings of the printed books of Merton College.

Of the *Directorium Sacerdotum* or *Pye* of Sarum Use three issues by Caxton are known to exist. Of the first version, printed before 1480, a unique fragment of sixteen pages is in the British Museum. Of the first edition of the second version (1487?) there is a unique copy, also in the British Museum; of the second edition of this second version (1489?) there is again but one perfect copy known, which is in the Bodleian Library; a single leaf is to be found among Bagford's fragments in Harleian MS. 5919. It is of this last issue that another fragment was found at Merton on July 1. In 1544 Dr. Hobhouse, lately Bishop of Nelson, discovered parts of eight leaves in the binding of a book in that library which, although taken out at the time, bound separately, and catalogued, seem to have escaped even the sharp eyes of Mr. Blades. These eight leaves are signatures v 2, v 3, v 4, v 5, v 6, v 7, x 1, and x 8, and have all lost a line or two at the foot of the page and (with the exception of v 5, v 6, and v 7) also a piece of the outer edge of the text.

The new fragment consists of four leaves (signatures p 3, p 4, p 5, and p 6) wanting a few letters, but with untouched margins, which prove the original size of the page to have been eleven inches by seven inches and a-half. They were in a large folio volume of Joannes de Imola, bound in stiff card boards with stamped leather sides. The binding may be recognised by some of the readers of the ACADEMY when I mention that the chief ornament is a double rectangular border bearing the repeated devices of a rose, portuallis, fleur-de-lys, deer couchant, and bird, with "I. B." at the top and bottom. It may here be noted that, in the opinion of Mr. Macray, the Bodleian *Directorium* is not in the original cover, as Mr. Blades supposes, but in one of the time of Selden, to whom the volume belonged.

Of the extremely rare poem "Great Brittaines Sunnes-set, by William Basse" (Oxford, 1613)—one perfect copy known, and one imperfect—nearly the whole has come to light in a Merton binding. Small parts of the title, dedication, and stanzas 5 and 6 alone are wanting, but the duplicate leaves with the duplicates in the Bodleian would make up another complete copy if combined. Among lesser finds, a leaf (sign. i 7) of Alexander de Ales on the *De Anima* of Aristotle (Oxford, 1481), many fragments of Thomas Hyll's Almanack and Prognostication for 1572 calculated for the meridian of Oxford, part of the first leaf of the "Tempest" from the first folio of Shakspeare, and a contemporary MS. list of State prisoners at some period in Elizabeth's reign, showing to whose custody each was consigned, testify to the variety and interest of the waste sheets in bookbinders' shops in the sixteenth and seventeenth centuries.

F. MADAN.

THE NAMES "TRISANTON" AND "ANTONA."

98 Roebuck Road, Sheffield: July 5, 1883.

I wish to offer one or two remarks by way of supplement to my letters in the ACADEMY of April 28 and May 19. Since the publication of those letters I have endeavoured to discover whether my emendation of *Ann. xii. 31* has been anticipated. I have not been able to find that any editor of Tacitus has made a similar suggestion; but the editor of the new Didot Ptolemy has proposed to read the words of Tacitus as *cunctaque castris cis Trisantonam*. This reading had occurred to me as a possible alternative to the one which I actually proposed in the ACADEMY. My reasons for rejecting it were that the word *castris* is not necessary to the sense, and that it is unlikely that Tacitus would have perpetrated such a jingle as *castris cis Tris*. The Paris editor has not forestalled my identification of the Trisanton with the Trent, which, so far as I know, is entirely novel.

Mr. R. Neville's statement (ACADEMY, May 26) that the Arun appears in old maps as the Tarant is decisive with regard to the identity of Ptolemy's Trisanton; and my own suggestion of the Sussex Ouse must therefore be withdrawn.

The name of Trisanton, or Trisanton, appears to have belonged to no fewer than six British rivers. In addition to those which have already been mentioned, the Midland Trent, the Sussex Tarant, and the Montgomeryshire Taranon, there are the Tarrant and the Trent in Dorset, and the Hampshire Test. The last-mentioned name (*Tersta* in the *Cod. Dip.*) differs from the rest in having been corrupted from an earlier form of the British name. This may be explained by the fact that the territory traversed by the lower waters of this river belongs to the very oldest of the Saxons conquests. In support of the identity of the names of *Tersta* and *Trisanton*, it may be remarked that the maps

give a "Trent Hill," situated on the bank of the Test. The name of Hurstbourne Tarrant, near the source of this river, cannot, I fear, be relied upon as affording additional confirmation, since it is stated in Dugdale that Hurstbourne derives its affix from the connexion of the place with Tarrant Nunnery in Dorset.

It has been pointed out to me that in the Paznaunthal in Tyrol is a river Sanna, formed by the union of two streams called the Trisanna and the Rosanna. The resemblance in sound between Trisanna and Trisanton is certainly striking, whether it possesses any etymological significance or not.

HENRY BRADLEY.

THE DERIVATION OF "SWEET WILLIAM."

London: July 10, 1883.

With reference to Mr. H. Friend's remarks in your last issue on Dr. Prior's suspicious explanation of the name "Sweet William," I beg to adduce the following passage from an able essay on flowers in the *Quarterly Review* of July 1863. Speaking of the small red pink *Dianthus profler*, the writer says:—

"This is perhaps the original 'Sweet Saint William,' for the word 'Saint' has only been dropped since days which saw the demolition of St. William's shrine in Rochester Cathedral. This, however, is but a conjecture; and we must be content to remain uncertain whether the masses of bright flowers which form one of the chief glories of old-fashioned gardens commemorate St. William of Rochester, St. William of York, or, likeliest of the three, St. William of Aquitaine, the half-soldier, half-monk, whose fame was so widely spread throughout the South of Europe."

ST. CLAIR BADDELEY.

A YORKSHIRE PROVERB.

July 9, 1883.

Can any of the readers of the *ACADEMY* trace the origin of a curious Yorkshire popular saying, "As throng [i.e., busy] as Throp's wife when she hanged herself with the dish-cloth"? Is the name "Throp" used merely because of alliteration, or could it be a corruption of a name in a popular story? I have in vain made enquiries in the West Riding, and from people living in the East Riding; they only seem to use the expression because their fathers used it. It is probably of great antiquity. I do not know whether it exists in any form in any other county.

EINNA HALFDON.

SCIENCE.

Inquiries into Human Faculty and its Development. By Francis Galton. (Macmillan.)

IN this deeply interesting and very valuable work Mr. Galton has gathered together into a single strand the main threads of all his enquiries into human faculties undertaken since the publication of *Hereditary Genius*. To a great extent his present book may be regarded as supplementary to that classical investigation, though its field is considerably wider, and its excursions on either side of the central line of thought are far more devious than in his earlier contribution to the science of humanity. Many of the papers which go to make it up are already familiar to the readers of contemporary magazine literature; but they are here presented in somewhat fresh

connexions, and the light thus thrown upon their origin in their author's mind often enables one to see new implications in them which would hardly have suggested themselves when the articles first appeared in the naked form.

The peculiar shape which the central Darwinian impulse has taken in Mr. Galton's idiosyncrasy—he, if any man, will forgive us for thus envisaging the matter—is a very original one. In the first place, its intimate alliance with the mathematical faculty in his case has cast him upon the habitual employment of statistical methods which have hardly ever been applied to this class of question by any other investigator. Then, again, his singular ingenuity in discovering devices for rendering into objective form what seems at first sight the most elusive subjective element (conspicuously shown in the invention of composite portraiture) has enabled him to apply these or similar methods with measurable accuracy to many phenomena which most other people would have regarded as hopelessly given over to the vaguest conjecture. Once more, the unusual mixture in his nature of the inductive and the deductive temperaments (for they are temperaments rather than consciously adopted methods in most men) has made him occupy a middle position between the pure Darwinian and the pure Spencerian standpoints, which is productive of much excellent and light-giving conciliatory work. On the one hand, Mr. Galton is never apt to jump at conclusions when, by any possibility of ingenious research, facts and experiments can be forthcoming to test the truth of rival hypotheses; on the other hand, he is never afraid to apply *a priori* reasoning in the boldest manner whenever he has a firm basis of ascertained fact on which to ground it. His work is thus always fresh and, above all things, eminently suggestive. There is hardly a single line of thought pursued in this book which does not open out endless vistas of future research for coming psychologists and anthropologists; hardly a thread which does not serve as a clue to guide us through innumerable minor labyrinths, unexplored, as yet, by the author himself. For general philosophical grasp, and for insight into the deeper problems of human nature, the work is well worthy of Mr. Galton's high reputation.

The same general motive which led Mr. Darwin into his great theory of the origin of species has led Mr. Galton more specifically to investigate the question of the improveability of the human race. This is the key-note of his present book, which deals in particular with the influence of inherited nature, and the possibility of applying deliberate selection to the best family strains. In the matter of inherited qualities, Mr. Galton has pushed scientific determinism to its logical conclusions. For him, the individual is at birth in the main (potentially, at least) all that he can ever become; while making every due allowance, with even Puritanical scrupulosity, for the effects of nurture and circumstances, he feels, probably more fully than anyone else has ever before felt, the paramount importance of the inherited traits. Every man being essentially a compound of his progenitors, the facts of race become the most important

facts of all in the history of the individual. In his essay on twins, Mr. Galton very instructively shows the irresistible power of these predetermining causes, and exhibits the inherited nature as working out its own predestined course almost as relentlessly as the Nemesis of a Greek tragedy. Sadder as this idea undoubtedly is, there are, on the other hand, many elements of comfort for the faltering optimist in other parts of Mr. Galton's work. His discussion of the Malthusian problem is certainly the most cheerful chapter in that dismal dilemma of the dismal sciences that we ever remember to have read; while his simple discovery that you can absolutely annihilate a feeble or undesirable race, gradually, peacefully, and almost unconsciously, by no more violent means than by never marrying off its women until they are twenty-nine years old, is a most encouraging one for those people who have too readily taken it for granted that the extinction of a race must necessarily imply gross cruelty or great misery. The possible ethnographical implications of this calculation are also very valuable; they help to explain how the descendants of a once very small or insignificant fraction in a population may come at last to swamp and outnumber all the rest.

Of the practical measures by which Mr. Galton thinks such a systematic improvement of the human (or national) stock might be effected, we can only say that they seem for the present perhaps a trifle premature. It will not be till altruism has gained a far wider body of converts than at present that any united action, or even any considerable individual action, can be taken in any such direction. So long as unlimited competition continues to place the balance of material advantages in the hands (on the average) of the least altruistic and often of the least really valuable members of the community, it seems useless to expect either that moral self-restraint will prevent the multiplication of consciously inferior stocks (physically, intellectually, morally), or that special inducements will be given for the multiplication of stocks recognised as superior in one or all of these respects. On the contrary, the actual tendency seems to act towards the repression of such better stocks, inasmuch as merit, growing later and later of recognition, can seldom now marry until its best powers have been impaired. If the spread of Mr. Galton's opinions can do anything towards bringing about a better state of public feeling, it is well; but we must confess we see little prospect of his counsels producing more than the most limited result in the present jarring world of mainly unscrupulous and self-regarding units. Among a society where hereditary insanity, hereditary cancer, hereditary scrofula, hereditary drunkenness, and hereditary crime go on placidly reproducing themselves, each after his kind, from generation to generation, without even a thought of responsibility incurred—nay, more, among a society where merely to suggest the bare notion of such responsibility is regarded as probably wicked and certainly indelicate—what hope is there of such moral and united efforts for the general amelioration of the human race as

Mr. Galton ingeniously suggests? "He must pay the usual penalty, we fear, for being so much in advance of the men among whom he lives.

There are two less immediately connected and minor portions of Mr. Galton's work which it would be impossible to pass over entirely in silence. The investigations into the phenomena of visualisation, number-forms, &c., are very curious; and, as so many eminent persons testify to the reality of the phenomena, it is difficult to doubt that there is some truth in them. At the same time, to those introspective people who have never themselves experienced anything in the remotest degree resembling them, they certainly sound, at first hearing, extremely incredible. One's first impulse, indeed, is to believe that hundreds of intelligent and scientifically minded correspondents have entered into a vast conspiracy to deceive Mr. Galton; and, even after one has read oneself out of this primitive incredulity, it is hard to suppose that the "subjects" have not highly coloured their descriptions of their own peculiar faculty. If the phenomena are really genuine, we cannot deny that it is so much the worse for our hopes of raising psychology to the position of a real science; for the existence of such singular diversities of mental faculty between individuals, if proved, would make unification and generalisation in psychological matters even more difficult and more hopeless than ever. The other point is the investigations into the efficacy of prayer. These are narrated with a quaint, scientific *naïveté*, which is not intended, doubtless, to be ironical, but which is as perfect a specimen of irony, in the pure Greek sense of the word, as we ever remember to have seen. The transparent candour, reverence, and scientific precision of Mr. Galton's reasoning will prove (quite unintentionally) a thousand times more annoying to dogmatism than any other tone that could possibly have been adopted. Abuse the dogmatists can stand, but gentle persuasion and clear logic are really too trying. When Mr. Galton remarks that he has not yet examined into the truth of Father Clarke's statement that "substantial curative effects are often produced by pilgrimages to Lourdes," or notes the absence of any marked answer to the daily prayer "that the nobility may be endued with grace, wisdom, and understanding," or cites the history of English ducal houses in opposition to the belief of the Psalmist that the descendants of the righteous shall continue while those of the wicked shall fail, he is only honestly applying the methods with which he is familiar elsewhere to the particular subject under dispute; but it is almost impossible for unscientific readers not to suspect him of intentional satire.

Taking the book as a whole, it is the worthy production of a mind which is keen, acute, and subtle, as well as powerful; and it is one which no psychologist, no evolutionist, and no moralist can afford to leave unread. As to the politicians, they need it more than anybody; but what fraction of a chance is there that they will ever read it? And yet, if the blind lead the blind, what wonder that they both tumble into the ditch?

GRANT ALLEN.

EMENDATIONS OF "SALTIR NA RANN."

CELTIC philology has during the last thirty years made great strides forward; but it is not yet advanced enough to give a critical text or a complete version of the 162 Middle-Irish poems recently published in the "Anecdota Oxoniensia," under the title of *Saltir na Rann* ("The Psalter of the Quatrains"). The difficulty is partly due to the obscurity of some of the subjects, partly to the antiquity of the language (which is about eight hundred years old), partly to the licence which the stringency of his rules as to rhyme compelled the author to allow himself in matters of grammar, but chiefly to the occasional carelessness or ignorance of the twelfth-century copyist. Though the text which he has given us is generally accurate and intelligible, of the 8,392 lines about 450 are more or less corrupt. In these he has managed to commit every crime of which an Irish scribe, as such, could be guilty. He omits, for instance, marks of length, letters, syllables, whole words. He joins words that should be separated. He bisects words that should be undivided. He inserts and transposes letters and even words. He confounds the letters (*n, r, f*, and *s*; *b, d*, and *l*; *c* and *t*; *a* and *u*) which in the Irish handwriting resemble one another. Lastly, like all mediæval Irish scribes, he sometimes interchanges the aspirated *d* and *g*, the sounds of which were similar, if not identical. Many of his errors have already been corrected in the published text; but many more remain. Of these I shall here give the corrections which have the most important bearing on the construction and interpretation of the text, and which—looking at metre, rhyme, alliteration, context, and parallel passages—may be made with the greatest certainty. The figures refer to the lines of the printed poems, which are numbered consecutively from 1 to 8392. Words and letters conjecturally inserted are enclosed in brackets.

40, *indaeo[i]r*. 101, *Rosuidig secht rinn, réim* [*cain*]: cf. 7719. 131, *cain rith rind rethait* *insain*. 133, *na ré[e]*. 186, *rodelb dúili* [*dia*] *huagréir* ("who formed the elements to his perfect will": cf. 1613). 223, *na slébe sreith*, "the range of the mountains." 235, *insert* [*grían*]. 267, *for feili, read féil*. 276, *ci'a[t]cheimne[i]s*. 288, *fodasriada* ("closes itself," from *for-iadaim* with the infixed pronoun *das*: cf. *fo-t-r-oir-gell*, 3385, from *for-gellim*; *fo-s-r-or-dingsetar*, 5297, from *for-dingim**). 291, *dorósat*. 343, *co céat rath*. 395, *do chria[i]d*. 447, *ó thalman treib*. 552, *Saraph[e]in*. 654, *targ[ai]*. 661, *do[ai]b*. 669, *hin-uachtarchom* ("in summo," dat. sg. of *uachtarchom*, the superl. of *uachtarach*). 698, *friati[n]drim*. 711, *for inalog, read naslóg*. 790, *dele na* (cf. 684). 825, *Ciano[m]beth*. 840, *air[m]itein*. 843, *bad[t]airniud*. 889, *tor*. 917, *Hittu, huacht*, [*gorta*] *ocus tess*. 933, *'Mad* (i.e., *Immad*, "abundantia") *nofail*. 1081, [*inn*] *aithese*. 1090, *1354, tochomrac[ht]*. 1147, *a[t]saindil*. 1169, *iar[s]ét[ai]b*. 1173, *C[i]a*. 1201, *For[ai]acai*. 1203, *omit in*. 1221, *fia* [*ba fó*]. 1224, *digu* ("contemptio"). 1248, *dothomailt*. 1289, *Iffirn* [*driad*]. 1302, *cenfrith[t]uidecht* (*f* dotted). 1469, *talman traecht*. 1601, *Th'folt* (*f* dotted). 1785, *adfa[s]ea*. 1801, *na secht rinn* ("the seven planets": cf. 101, 7924). 1855, [*fair*] *sing*. 1888, [*a*] *oenur*. 1893, *abois*. 1905, *Dia* [*dil*]. 1919, [*sain*] *dil*. 1929, *'Sed* (i.e., *is-ed*). 1945, *do[t]menmain*. 1989, *In ri* [*réil*]. 2033, *do Dia* [*dil*]. 2050, *dogén*. 2065, *omit Dia*. 2066, *cid inglan* ("though it is impure"). 2077, *immsó*. 2078, *for cogce, read cen gó*

* The same strange metathesis of *r* occurs in the Würzburg Codex, 11*10, *fo-da-r-r-or-cenn*, "he ended them," from *for-cennaim*, "I end," and in the Ambrosian MS. 25*5, *fo-da-r-aitimine[dar]*, "memorat eam," from *for-aitiminiur*, "memoro."

(as in 283, 1099, 3167). 2149, in detach. 2169, *Roelacht[s]atar*. 2189, *Fodoralag féin* ("prostrated itself," *foalgaim*). 2201, *Beir* [*lat*]. 2263, *dó*. 2324, *cohuag[d]a*. 2331, *tria riagla* ("per regulas": cf. 7961). 2394, *do[s]rósat*. 2433, [*a*] *ochtur* (cf. 2721). 2452, *istricha*. 2540, *cachri[g]*. 2544, *for tonnaib* (cf. 2614). 2694, *fo[nim]* *nél cachnaith* *Nemruaid* ("Nimrod used to sing [teach] under a heaven of clouds": cf. 2141, 2725, 4991, &c., and note the interesting *cachnaith*, the absolute form of the reduplicated secondary present active of *canim*). 2789, *Rothairiger[t]* (the *n* dotted). 2824, *Issau* [*án*]. 2844, *co trét no-oisce[d]* *Iacob* ("to the flock which Jacob was tending," *obsequabatur*). 2882, *da[i]m* (as in 2114). 2890, in *ge[i]n* ("the offspring"). 2900, *ama[i]rsech*. 2923, *omit dia*. 2938, *o[c]cáireib*. 2942, [*i*] *fil*. 2968, *cáire[oh]*. 2983, *Ó na sethar sreith* ("from the series of the sisters"—i.e., the sons of Leah and Rachel). 3120, *ro[t]togaeth*. 3131, *na bráthreib* (a licence for *na bráthir*, 3493). 3135, *nien-anacht*. 3160, *omit co*. 3203, *na didheim* (= *tuidheim*). 3250, *combat taderethi dergór* ("that they should be redeemed with red gold"). 3251, *nogabtais*. 3263, *dofuocha*. 3275, *bia[i]d*. 3279, *nimbai* (the *m* dotted). 3297, *Joseph* [*dó*] *corath* (cf. 3365). 3386, *mbladna*. 3437, *'Sindara*. 3465, *andúiri*. 3526, *aibhli[b]*. 3598, *dú[t]*. 3658, *dofuc*. 3735, *iarslichtib*. 3808, *conni*. 3824, *t'fortacht*—so 3888, *d'fortacht* (*f* dotted). 3880, *rollin diumus* ("pride filled him"). 3884, *tabra[i]d*. 3945, *Éo[s]leicset*. 4083, *s[l]ocht* (cf. 5102). 4142, [*a*] *athair*. 4364, [*na*] *stomacha*. 4422, *dosrora[i]nn* (from *toirndim*). 4428, *roráid[i]*. 4454, *domuin* [*druin*]. 4477, *amra*. 4493, *iarsain*. 4570, *ardib treraib tochomrac[ht]* (*treraib*, dat. pl. of *triur*). 4639, *mór d'uleo doromnat[h]*. 4685, *crúad*. 4745, *foracachleth*. 4767, *oir[r]tis*. 4778, *omit the third ha*. 4796, *derghthéon* (cf. 7136). 5026, *tri cóic*. 5071, *ni th[r]uaraid* (cf. *doruaraid*, "remansit," 4985, *tarfuairaid* 7627). 5130, *la buidnib*. 5147, *omit crann*, a gloss which the scribe has inserted in the text. 5164, *inngléoinn* (*roinn*, "division"). 5255, *condathaib*. 5257, 5299, *rodassair*. 5276, *rodassairai*. 5279, *rodasbádi*. 5359, *rodáil[i]*. 5364, *andegdoene*. 5410, *arc*. 5519, *ba[t]dimdaig*. 5544, [*phopuil*]. 5603, *omit og*. 5624, *d'foraicin* (*f* dotted). 5650, *trétu*. 5655, *coro[s]elig*. 5726, *'sinleo*. 5752, *ba hé duaire* [*dochraid*] *dermór*. 5811, *cia lóg*. 5858, *bi[aid]* *he cor ar cartine*. 5880, *cenluire[i]ch*. 5923, [*Ciss*]. 5965, *insre[i]th*. 5999, *tindrom*. 6095, *censámugud*. 6174, 6196, 6212, *Achimeliach*. 6231, *achfal*. 6377, *Dodechaid*. 6378, *David delb[dae]* *dréim do drong*. 6393, *omun*. 6405, *Corothofind*. 6459, *cen tuil*. 6481, [*i*] *cocud*. 6549, *Rodo[s]selaig*. 6625, *imgaes* [*glain*]. 6626, *ar airmite[i]n*. 6651, *co sonairdib eia* (cf. 2778, "with happy signs of peace"). 6663, *rosmathir* (cf. 7955). 6690, *domórféirg* (cf. *Fiacc's* hymn 34). 6739, *dosrat fo chrúach* [*crúad*] *cachta*. 6744, *fors[é]is*. 6761, *conam-madair* ("commensus est"). 6766, *slúagai[d]*. 6797, *Dorairche[i]l*. 6889, *iarsét[ai]b*. 7025, *arordan*. 7035, [*nách*]. 7155, *roda[s]smacht*. 7156, *ro[m]mallachsat*. 7183, *stracht cen cheo*, *ba gnim cóir*. 7203, *fosralaig* ("prostravit eos"). 7259, *b[i]it*. 7272, 7296, *doab*. 7337, 7361, *Ri* [*rán*]. 7414, *Siliam* (i.e., *Silas*). 7505, *Insa* [*cart*] *dos-raiga* ("the Priest," i.e., *Christ*, *Heb.* vii. 15, "who chose her," i.e., *Mary*). 7665, 8003, *betha*. 7670, *segda* [*Solman*] (cf. 6888). 7893, [*ind*] *aiogein*. 7895, *nirfoillsig* (the *f* dotted). 7923, *rith ro[i]se* (cf. 1339). 8014, 8015, *trans-pose atá* from the former line to the blank in the latter. 8035, *ni[t]teroca*. 8055, *ánissi*. 8074, *Dia* [*dil*]. 8157, *Beti[t]*. 8266, *seissit slúag* ("hosts will sit," *seissit*, 3d pl. s. fut. active of *saidim*; the 3d sg. *seiss*, 8273). 8278, *dorósat*. 8369, *síroite* (*óite*, O.-Ir. *óitiu* = *juventus*).

So much for the scribe's errors. The follow-

ing corrections of the printed text and notes are rendered necessary by mistakes or oversights of the editor:—48, 66, 1642, the -b, -g of the MS., though ungrammatical, should stand for rhyme's sake. For the same reason, in 631 the *talmaind* (with *nd* for *n*) and in 1548, as in 5612, the *dilgen* (with one *n*) of the MS. should stand; and in 2934 we should probably read *lainnerda*[ig]. In 1315 the *ch* should be *n*. In 3936 the *d* of *tened* should stand, as it was obviously inserted to prevent elision. 1317, note, read *Cia*. 1684, read *dott'airchissecht*. 2001, *dele* "[ba]": *marb* here stands for *romarb*, as *saer*, 7409, for *rosbaer*; *cruthaig*, 7879 (and, probably, 30), for *rochruthaig*. 2069, the reading of the MS. *A a ben* may be right. 2615, read *iarnDia* (as in 2995). 3771, 6112, 6761, *dele* *hyphens*. 3173, 3807, 3864, 3919, 7533, *dele* *commas*. 1569, 4739, 4740, 5982, and 6828 should have quotation-marks. 5635, read *nis'nacht* (= *ni-s-anacht*). 5835, *dele* note; *dingébsa*, "I will repel" (redupl. fut. of *dingbaim*), is right. 6143, *dele* first comma. 6762, read (with MS. *alladaib*. 6969, read it *foimsid* (*it*, "thou art," as in 7800). 7880, read *na du* ("in its place," *dú*). 8282, *dele* "[n]." WHITLEY STOKES.

SCIENCE NOTES.

In recording the appointment of Prof. Huxley to the presidency of the Royal Society, in succession to the late William Spottiswoode, it is needless to do more than join in the universal approbation with which the selection has been received.

So large has been the demand both in England and America for Dr. Klein's masterly work, *The Elements of Histology*, that the first edition, issued a few weeks since, has been exhausted, and Messrs. Cassell and Co. have already in preparation a second edition.

PROF. BABINGTON has prepared two pages of additions and corrections to the eighth edition of his *Manual of British Botany*, which may be had gratis by application to Mr. Van Voorst, 1 Paternoster Row.

THE posthumous writings of Marie Roualt have just been published under the editorial care of his friend, M. P. Lebesconte. Roualt founded the geological museum at Rennes, of which he became curator. He was in many ways a remarkable man. Originally a shepherd, and afterwards a barber, he taught himself the elements of natural science, and worked out with much self-denial the geological structure of a part of Brittany. At his death, in 1881, he left three papers on local geology, dealing specially with the palaeozoic fauna. The work now published is devoted mainly to a study of the amorphozo of the Silurian rocks of Brittany, and is illustrated with beautiful lithographs from Roualt's own drawings.

WE have received:—*The Life and Work of Charles Darwin*, by Prof. L. C. Miall (Leeds: Jackson); *Sir William Hamilton: the Man and his Philosophy*, by John Veitch (Blackwood); *Introduction to the Critical Study of Philosophy*, by the Rev. Asa Mahan (Elliot Stock); *The New Principles of Natural Philosophy*, by William Leighton Jordan (Bogue); *The Smithy and Forge: a Rudimentary Treatise, including Instruction in the Farrier's Art, with a Chapter on Coach Smithing, with numerous Illustrations*, by W. J. E. Crane (Crosby Lockwood); *The Ethics of Diet: a Catena of Authorities deprecating of the Practice of Flesh-eating*, by Howard Williams (Pitman); *The Message of Psychic Science to Mothers and Nurses*, by Mary Boole (Trübner); *The Heavenly Bodies: their Nature and Habitability*, by William Miller

(Hodder and Stoughton); *The History of a Lump of Chalk: its Family Circle and their Uses*, by Alexander Watt, with Illustration (A. Johnston); "Robinson's Country Series"—*The Apple in Orchard and Garden*, by James Groom, *The Potato in Farm and Garden*, by R. Fremlin, *Fruit Culture for Profit*, by E. Hobday (Routledge); &c., &c.

PHILOLOGY NOTES.

MR. R. D. SETHNA has been appointed lecturer on Marathi at University College, London.

THE new volume in "Trübner's Collection of Simplified Grammars" is *Tibetan*, by H. A. Jaschke, which will be followed by *Danish* by Miss Otte, and *Roumanian* by M. Torceanu.

MESSRS. MACMILLAN announce a school edition of *Juvenal*, edited by Mr. E. G. Hardy, head-master of Grantham Grammar School.

PROF. SIEVERS, of Jena, has been appointed to the Chair of Teutonic Languages at Tübingen.

M. CONSTANS is engaged upon a Chrestomathy of Old French, which will be published by Vieweg.

THE library of the Institut has been enriched by the bequest of all the Oriental MSS. belonging to the late Jules Mohl.

THE last number of the *Calcutta Review* (Trübner) contains an article on "The Behar Dialects," by Syamacharan Ganguli, in reply to Mr. Grierson's claim on behalf of these dialects, or some one of them, to rank as the official language of the province. The writer argues his case with both skill and good temper; and his conclusion is of interest from a political, quite as much as from a linguistic, point of view. Though a Hindu and not a Mahomedan, if we may judge from his name, he advocates the recognition of Hindustani as the one national language of the entire peninsula.

THE following are the contents of the current number of the *Journal of Philology* (vol. xii., No. 23):—Cicero, *De Natura Deorum*, Book II., by J. B. Mayor; The Cleophras in Aristotle, by I. Bywater; Tacitus, *Hist.* v. 5, by W. Ridgeway; "Eppes in Homer and in an Olympian Inscription," by W. Ridgeway; The Age of Homer, by A. H. Sayce; Horace, *De Arte Poetica*, by H. Nettleship; Ovid, *Metamorphoses*, by R. Ellis; Placidus, Nonius, &c., by J. H. Onions; The Nuptial Number in Plato, *Rep.* viii. 246, by J. Gow; Aristotle, *Poetics*, by O. Begg; Indian Folk-lore Notes from the Pali *Jātaka* and the *Kathā Sarit Sāgara*, by C. H. Tawney; A Metrical Practice in Greek Tragedy, by A. W. Verrall; Ovid, *Ibis*, 539, by A. E. Housman.

THE last number of the *American Journal of Philology* (No. 13) contains, besides minor notices, articles by T. R. Price, on "The Colour-System of Vergil;" by M. Bloomfield, "Historical and Critical Remarks Introductory to a Comparative Study of Greek Accent;" and by J. P. Postgate, "Etymological Studies," ii.

MEETINGS OF SOCIETIES.

ARCHAEOLOGICAL INSTITUTE.—(Thursday, July 5.)

T. H. BAYLIS, Esq., Q.C., in the Chair.—A vote of sympathy with Mrs. Coates on the death of her husband, the Rev. R. P. Coates, was passed. —Prof. Bunnell Lewis read a paper on the Gallo-Roman antiquities of Reims, calling special attention to the Porta Martia, the Mosaic of the public promenades, the Tomb of Jovinus, the Inscriptions, and the Coins.—Mr. Park Harrison adduced further evidence of the antiquity of the inscrip-

tions found by him at Stonehenge.—Mr. W. M. F. Petrie read some notes on a collection of graffiti of the fifteenth, sixteenth, and seventeenth centuries from the Great Pyramid.—Mr. E. Wilmott exhibited a further collection of rubbings from the brasses in Cobham church, which were commented on by Mr. Waller.—Mr. J. Nightingale exhibited a fine pre-Reformation chalice from Wylke church, and a panel gilt tankard of very good design from Fugglestone church, Wilts.—Mr. P. B. Brown sent a watch by Daniel Quare, with a silver "cock," and other watches.

BROWNING SOCIETY.—(Annual Meeting, Friday, July 6.)

THE REV. J. S. JONES in the Chair.—The second annual Report was read and adopted, and the officers for the year elected.—A short paper on "Saul" was read by the Rev. H. C. Beeching, which was mainly an account of the poem.—In the discussion that followed part was taken by the Chairman, Mrs. Sutherland Orr, Miss Hickey, Dr. Berdoe, Mr. Furnivall, Mr. Kingsland, and Mr. Gonner.

FINE ART.

GRAND SALE of PICTURES, at reduced prices (Engravings, Chromos, and Olographs), handsomely framed. Everyone about to purchase pictures should pay a visit. Very suitable for wedding and Christmas presents.—GEO. REES, 115, Strand, near Waterloo-bridge.

The Parthenon. By James Fergusson. (John Murray.)

THIS handsome and well-illustrated volume is really a comprehensive treatise on the various modes of roofing and lighting employed in the temples of the Greeks—a very difficult problem, certainly not dealt with satisfactorily by any of the numerous archaeologists who have hitherto discussed the subject.

The main object of Mr. Fergusson's work—on which he has expended much study both of historical evidence and of the buildings themselves, aided in no small degree by his practical knowledge of architecture—is to combat the old and once universally accepted theory of the "hole-in-the-roof" (hypæthrum) method of lighting the cella, with its statue of the deity to whom the temple was consecrated.

In the first place, Mr. Fergusson denies that any but a very small minority of the temples were hypæthral; and, secondly, that the hypæthrum, when it did exist, was in the cella roof at all. The objections to what may be called the orthodox theory are, first, that rain and snow, during the violent storms not unfrequent in Greece, would certainly wet all parts of the cella and beat upon the statue itself—a very serious matter in the case of one made of gold and ivory. That this could have been allowed is extremely improbable, especially as Pausanias (book v., chap. xi.) is careful to describe the various methods by which the ivory was preserved by a careful attention to the exact amount of moisture it required. Thus, at Olympia, the great statue of Zeus by Pheidias was rubbed with oil on account of the damp nature of the surrounding soil; while at Athens the similar statue of Athena, in the dry air of the acropolis, was cleaned with water to keep the ivory in good state. Such refinements as these would surely have been idle had the statues been exposed to the beat of rain.

The second objection is the inartistic effect supposed to be produced by the sun-light

striking downwards into the cella from the roof-opening. It may, however, be questioned whether this method of lighting would always be ugly in effect. The best preserved of the Egyptian temples—that at Denderah, of the Ptolemaic period—is still completely covered by great slabs of stone, in which a few square openings are cut to admit the light. It is difficult to imagine anything more beautiful than the soft light which is reflected upwards all over the walls and ceiling of the chambers from the brilliant splashes of sunshine which fall on the pavement when the sun is high, thus flooding the whole room with a subdued, but sufficient, illumination. Still, this method of lighting requires a bright, cloudless sky, a condition of things by no means constant in Greece.

Mr. Fergusson seems to attach but little importance to Vitruvius' evidence on the subject, and yet in one point the Roman writer strongly supports a part at least of Mr. Fergusson's theory. Vitruvius, in his classification of temples, sets those that are hypæthral in a category by themselves—mentioning peculiarities, such as their being decastyle and dipteral, which completely exclude by far the greater number of temples which most archaeologists have hitherto included in this class.

In the author's ingenious and detailed derivation of the Doric style from an early wooden type it is difficult to see why he excludes the column from this survival of timber construction. Surely the trunk of a tree is a primitive and obvious method of support to the horizontal beam; and even the abacus would arise naturally from a flat piece of wood being laid at the top of the trunk to prevent the pressure of the architrave splitting it downwards with the grain. At pp. 89, 90, this method of construction is mentioned, and a passage from Pausanias is referred to which records the fact that the original house of Oenomaus at Olympia had wooden columns, one of which was preserved as a relic in the opisthodomos of the Heraion. Even in later times wooden pillars have been not unfrequently used, as in the Holy House at Mecca, the cloister round which in the seventh century was supported by whole trunks of palm-trees.

Before dealing fully with the original and ingenious theory which Mr. Fergusson has for so many years been advocating, the subject of temples admitted by all to be hypæthral is discussed. These are reduced to four—namely, those at Samos, Didyme, Ephesus, and that of the Olympian Zeus at Athens. A plate showing a proposed restoration of this last is given at the end of the volume. The rain-and-weather difficulty is got over by putting the roof-opening, not over the cella, but over the pro-naos (a sort of vestibule), from which the light passes into the cella through a large window in the end wall. The restoration is ingenious, but unsupported by existing evidence; and the kind of roofless attic which admits the light and breaks the line of the roof appears contrary to the spirit of the Greek styles, and will probably not be insisted upon by the author, who does not lay much stress on this particular scheme of restoration.

The most important part of the book is the

second half, which treats of the Parthenon and other well-preserved Doric temples, such as those at Aegina, Phigaleia, and Paestum. It is to this class that the author applies that system of lighting of which he is so enthusiastic an exponent. Without going so far as to admit that what may be called Mr. Fergusson's "clerestory theory" is proved with mathematical certainty, it must be allowed that it is in the first place perfectly suited to the requirements of the case, both as regards security against the rain and as providing an excellent and well-directed supply of light; secondly, that it cannot be contradicted by any known fact, and is to some extent supported by many of the existing constructive details. Without explanatory drawings, it is difficult to give a good notion of this theory, but it may be roughly described thus:—A range of open metopes or windows are placed over the internal rows of columns; light is admitted to these by small openings in the roof, over the space between the cella wall and its lines of columns—what may be called (except in the case of the Phigaleian engaged shafts) the aisles. These aisles are roofed with marble slabs resting on the upper internal architrave, and the rain which falls on to this roof is carried off by holes through the cella wall, and discharged harmlessly on to the pavement of the open peristyle. In this way an ample supply of well-directed light is provided, while the rain is prevented from beating into the cella. The trifling amount that might during violent storms be driven against the grills with which Mr. Fergusson fills these open metopes could easily be excluded by curtains. By this system a real constructive use and meaning are given to the otherwise rather objectless internal row of columns, which certainly, in the case of cellae as narrow as those at Aegina and Phigaleia, could hardly have been inserted simply to diminish the bearing of the roof timbers. Mr. Fergusson adopts the name *τὸ ὀραίον* for these metope-windows, but it would appear from the classical use of the word that it would more correctly be applied to the rectangular openings in the roof itself. The term *ὀράια κεραυὶς* (*Plut. Peric. xiii.*) obviously refers to a perforated roof-tile, and would very well suit Mr. Fergusson's external openings.

A very interesting set of illustrations are given to explain the method in which this system was probably applied in the very abnormal temple at Bassae, near Phigaleia, so carefully measured and drawn by Cockerell at the beginning of this century. Mr. Fergusson suggests a different dimension for the height of the internal columns; but, as one of these was found quite complete, its height can hardly be questioned when published by so careful a draughtsman as Cockerell. In plate ii., however, Cockerell's measurements are closely followed, and seem to suit Mr. Fergusson's theory very well. At p. 77 doubt is thrown on the discovery by Baron Haller of the perforated tile with both its upper and lower angles curved. But the existence of this *ὀράια κεραυὶς* appears to be a very important piece of evidence in support of Mr. Fergusson's own theory, which requires a number of small rectangular open-

ings in the roof, instead of one large open space extending over both slopes. The width of the roof-opening is given by this doubly curved tile, and it is very much too narrow for any possible aperture of the usual hypæthrum class, while it fits exactly a smaller roof-aperture such as that drawn by Mr. Fergusson on p. 76.

It is more difficult to agree with the author in his theory that the strange arrangement on plan of the internal engaged columns at Bassae is due to the architect's wish to set the external roof-openings symmetrically with regard to the columns of the peristyle. In the first place, this temple is not in the valley where Phigaleia stood, as Mr. Fergusson asserts, but at Bassae, on a very elevated part of Mount Cotylios. No one who has ever seen it can forget the glorious extent of the view from the temple steps—a sort of panorama of the oak-clad valleys of Arcadia, with the brilliant blue sea beyond. On this account the roof-openings would be practically invisible; and, again, it would have given quite equal symmetry of external effect if the internal columns had ranged with those of the peristyle, thus setting an opæon over each of the voids. Owing to the loss of the statues and internal fittings of the cella, the real explanation of its mysterious arrangement will probably never come to light.

Mr. Fergusson devotes some interesting chapters to the great temple at Paestum, the recently discovered Heraion at Olympia, and some of the abnormal Greek temples, such as those at Eleusis and Agrigentum. The section of the Paestum temple (p. 82) is rather misleading owing to the omission of the end wall of the cella. The related upper architrave of the internal range of columns, which Mr. Fergusson suggests, though doubtfully, must be rejected. The evidence of photographs, on which this particular point rests, is always rather uncertain, both from the misleading effects of shadow and also from the stupid practice of painting out the skies, which often quite falsifies the outline. Having climbed up to it with great difficulty some years ago, I can testify to the fact that, on one side at least, the architrave has the usual unrebated form.

In so minute and careful a treatise on the Greek methods of lighting, one cannot but regret that the author has not dealt with the very interesting subject of the so-called "Temple of Concord" at Agrigentum, which is, on the whole, the best preserved of all the specimens of Greek architecture, and specially interesting for its two perfectly preserved windows in the end walls of the cella and the posticum, as well as for its stone staircase, still complete and in good preservation. The position of the two remaining windows, which, it should be noted, are wrongly drawn in Wilkin's *Magna Græciæ*, show that there were originally two at each end, close under the ridge-piece of the roof. As there are, of course, no corresponding windows in the tympana of the pediments, but little light, sparingly reflected from the peristyle floor, can have passed through into the cella, which may very well have been lighted in addition by the "opaia" of Mr. Fergusson's theory.

The last chapter of the book is devoted to

the Parthenon, and explains the application of the "opaion" theory to the lighting of the cella, with its marvellous chryselephantine statue. The whole proposed restoration of this has been worked out with great care and patience, aided greatly by Mr. Penrose's most valuable work, not on paper only, but with the important—in fact, almost indispensable—aid of a large and accurate model. The large plates showing the section and internal perspective are particularly interesting, as well as the suggestion for the internal arrangement of the plan on p. 108. It is a pity that the plates do not follow the plan in the management of the staircase—surely a much better arrangement than that with open stairs in discordant raking lines behind the statue. This is, however, a matter of comparatively small importance, and does not affect the main question.

The same holds good throughout this very interesting and laborious work; it is the minor points and side issues to which exception may be taken, rather than to the main object which the author is anxious to set forth, and to which he has devoted so many years of thankless and little recognised labour.

J. HENRY MIDDLETON.

THE ART MAGAZINES.

MR. J. SADDLER'S engraving on steel after the late Henry Dawson's grand picture of Durham, which is given in the current number of the *Portfolio*, is a sign that the great English school of landscape line-engraving is not extinct. We wish we could accept the plate as a sign that it is reviving.

WRIGHT OF DERBY forms the subject of articles in both the *Art Journal* and the *Magazine of Art* this month. We have seldom seen more beautifully executed wood-cuts than those of Wright's "Convent of St. Cosimato" and the famous "Air-Pump" in the former. That of "Sterne's Maria" in the latter is good, but the other examples of Wright are below the usual level of the *Magazine of Art*. This level is, however, well sustained elsewhere, especially, perhaps, in the full-page illustration of Mr. Onslow Ford's spirited figure of "Mr. Irving as Hamlet," and in admirable representations of Mr. J. D. Linton's noble drawing in the "Institute" and Mr. Boughton's "Peacemaker" from the Royal Academy. With the exception of some extracts from Mr. Ruskin's recent lecture on the "Mythic School" and one of Mr. Walter Armstrong's interesting chapters on the "Year's Advance in Art Manufactures," the *Art Journal* contains little letter-press of interest; but that of the cheaper journal is rich and various, including an admirable note by Mr. Austin Dobson on Miss Margaret Thomas's "Bust of Fielding," two fine sonnets by Mr. Eugene Lee-Hamilton on frescoes by Signorelli, and one of Miss Jane Harrison's capital papers on "Greek Myths in Greek Art."

THE latest parts of *American Etchings* which have reached us contain "Spring" (a ploughing scene), by Peter Moran, and "Hackensack Meadows," by Mrs. M. Nimmo Moran. The latter is by far the more charming of the two—a bright bit of open country, with a sunny sky, like in manner to the work of the etcher's husband, Thomas Moran, but not without individuality.

THE etching of "La Grand'mère," by Mdlle. Lucie Contour, after the picture of Emile Renard in the Luxembourg, is the etching of an engraver. Mdlle. Contour has already earned

laurels with the burin; and it is therefore not surprising that this plate, which is one of the best which has appeared in recent numbers of *L'Art*, is remarkable rather for careful skill than for freedom. As an interpreter of the character and tone of the original it is satisfactory. "La Rafale," an etching by Edmund Yon after his landscape in the Salon, is a painter's etching, and is very brilliant and effective. Among the more interesting articles which have lately appeared in this giant of art magazines may be mentioned one on the proposed alterations in the streets of Florence, by F. Otto Schulze, and M. Octave Lacroix's "Un Voyage artistique au Pays-basque."

AUTOTYPES FROM THE HERMITAGE.

THE collection of the Hermitage at St. Petersburg, though little known in comparison with other national galleries of Europe, has a wide and well-deserved fame. It boasts no less than five Raphaels, including the exquisite "Vierge de la Maison d'Albe;" it is exceptionally rich in Rembrandts, Rubens', and Van Dycks, in Murillos and Velasquez; it contains the "Adoration of the Magi" by Botticelli, one of the best of Andrea's Holy Families, "La Madone dei Latte" by Correggio, Titian's "Toilet of Venus," Tintoretto's grand "Rescue of Andromeda," and two or three admirable examples of Franz Hals. It comprises perhaps the best collection of the Spanish school out of Spain, and is rich in Flemish and Dutch pictures. It has three works of Alonzo Cano, the "Virgin in Triumph" of Quintin Matsys, "La Vierge au Pommier" and "La Vierge à la Tonnelle"—two of Cranach's most important pictures—no less than five Van der Helsts, and a Brouwer. The above summary of the attractions of the Hermitage may give some notion of the importance of the latest enterprise of Messrs. Ad. Braun and Co., of Paris, and the Autotype Company of London, who are now engaged in publishing a series of no less than 432 autotypes from the most celebrated paintings in this gallery. The size of the great majority is about nineteen by sixteen inches, of the rest about twelve by ten inches; and the work therefore exceeds in magnificence even the splendid series from the Prado which the same publishers recently issued.

About eighty of the Hermitage set have now appeared, and there can be no doubt that they are the best autotypes yet executed. This is especially visible in the case of dark pictures like the superb "Abraham entertaining the Angels" of Rembrandt. By some improvements in process, of which Messrs. Braun preserve the secret, they are able to obtain far more detail in the passages of deep shadow, and also tones more truthful in relation to the colours of the original, than has been possible before. Instead of the large spaces of blank darkness to which we are accustomed in photographs from pictures, every corner of these large and beautiful reproductions is as varied as the originals. It is needless to say that no other method has been found which can in any way rival such autotypes as substitutes for the pictures themselves. "The Toilet of Venus," by Titian, may be instanced as a wonderful example of how the colour of an original can be suggested in monochromes. The large scale on which these reproductions are made renders them almost faultless guides in the study of the handling of different artists. Even in some of the minutely painted Dutch pictures this is easy to distinguish. The firm modelling, for instance, of Paul Potter, and the light glitter of his foliage are fully given; and, in the case of artists of more broad and personal characteristics of touch, such as Franz Hals or Rembrandt, it is possible to trace each stroke of the brush.

CORRESPONDENCE.

PITHOM, FAYOUM, MOERIS.

London: July 9, 1883.

The report of the Egypt Exploration Fund omits from the interesting discourse of M. Naville a point of great importance. This accomplished Egyptologist did not fail to emphasise the LXX. as a guide to the traditional site of Egyptian localities mentioned in the Old Testament. The Arabs, in their oral and written records, have preserved for 1,240 years, without the slightest variation, the accounts which the companions of 'Amr adopted with the country which they claimed as their ancestral possession. "Ibrahim," "Yussuf," and "Moosa" are their "Moses and the prophets." From the end of the kingdom of Judah, 588 B.C., when the princes were carried captive to Babylon, the fugitives to Egypt also kept for another thousand years, as the Church holds, their sacred books as unspotted from the world in which they lived as those Samaritans who have jealously guarded their rolls amid all the changes of dynasty and name from Samaria to Nablous. After the reign of Solomon (1015 B.C.), if not half-a-century earlier, under David, intercourse between Palestine and Egypt was so intimate that there was in all probability a colony of Jews who, like the Ionians of Herodotus, kept up commercial and religious relations with their brethren in the Holy City. If the exodus took place in 1324 B.C., only a little more than three centuries had elapsed between the proclamation of David as King of Judah at the great Semitic shrine of Hebron and an event which, with its extensive political changes, creation of new landed proprietors, new subdivision of the soil of an important and fertile province, accompanied by the widespread loss of household servants and Government workmen, and the destruction of whole regiments and a royal commander, could never have been effaced from the records of a nation of historians.

It is indisputable that for the last ten centuries not a doubt has been raised that Fayoum is the equivalent of Pithom. The town Sevek yielded to Crocodilopolis, Arsinoë, and Kom el-Fares. The "lake district"—Phiom, Pithom, Faiûm—has not changed its name in 2,500 years.

Saadia ben-Joseph was born, in A.D. 892, in the Fayoum—as Munk says, in his *Notice sur Rabbi Saadia* (Paris, 1838), "l'ancienne Pithôm, dans la haute Egypte." He was called "Alfayyumi (אלפיימי), ou en Hébreu, Hapithomi (הפיתומי)." He translated Pithom in Exod. i. 11, Al-Faiûm, or, as the Latin of the Polyglott puts it, "Aedificaveruntque civitates, horrea Pharaoni, in Phaium et Ain-Semes." He has always been termed Ha-Pithomi by the Jews in the countless references in Hebrew to him. Masûdi and the Arab historians call him El-Fayoumi when they are testifying to the esteem in which he was held by men of a kindred nationality. Taking up at hazard such a book as *Les Merveilles d'Egypte selon les Arabes* of Murtad ibn-Ghaphiphe (p. 107), "ce que Dieu eu dit dans l'histoire de son Prophète Joseph, à qui Dieu fasse paix, quand il parle ainsi au Roy; donnez-moy la surintendance des magasins de la terre," one finds from "Hasame fils d'Isac" down to the shêkhs who live on the Bahr Jussuf and the great shêkhs of the Cairene mosques, as I know from my own personal enquiries Jewish skill and energy are believed to have created the fertile province of Pithom or the Fayoum. "Joseph, . . . quand il fut Maître de l'Egypte, et haut élevé dans la faveur du Raïan [cf. Wadi Reian] son Pharaon . . . fut envoyé par les Favoris du Roy. Alphonse se nommait alors la Geoune [qy. 77-Or] c'est à dire le Marest." In these Arab traditions the nobles say to Pharaoh, "Commandez à Joseph

de détourner l'eau de la Geoune et de l'en faire sortir, afin que vous puissiez avoir une nouvelle Province et un nouveau revenu." Joseph accomplishes the task. The Arabs well knew that an enormous interval of time must have elapsed between the redemption of the Fayoum and their own day. Now the LXX. expressly connects Pitho(m) (Pi-Tum), Raamses (Ra-Meses), and On, which is called Heliopolis.

Meri-Tum or Mer-Tum (Meidūm), "Beloved of Tum," is the splendid monument erected for some other purpose than a tomb a short distance south of the "horrea Pharaonis," the royal granaries near Memphis, close to On, which is Heliopolis. There is, therefore, good reason to suppose that the children of Israel were employed in the excavation and construction of the vast lake of Moeris and its canals. It would have been a wise and far-sighted measure for the reasons given by the Egyptian king in council.

Should a truly catholic tradition, taught in Calcutta and Cairo, in Rome and in Oxford, in the mosques of Mecca and the synagogues of Prague, be exchanged for "a granite hawk" and "a squatting statue"? This does not detract from the importance of continuing the excavations. In any event, M. Naville will discover and translate such tablets as that of Ptolemy II. He deserves cordial thanks and pecuniary support; but he must have been startled by the exaggerated and dangerous importance given to this Tum.

As for Succoth, it rests, so far as I am aware, solely upon a conjecture of Brugsch Bey, published in the *Zeitschrift ägypt. Spr.*, p. 8, 1875, that the "Palestinian Succoth" was the Egyptian *tuka*. How can a *Tuka* 30' of lat. to the north of Ismailia be connected with a Pithom at Tel el-Maschuta? COPE WHITEHOUSE.

NOTES ON ART AND ARCHAEOLOGY.

ON Wednesday Mr. Sidney Colvin was appointed Keeper of the Prints and Drawings in the British Museum, in succession to Mr. G. W. Reid. The appointment, that is to say, was then made by the principal Trustees, subject only to the formal sanction of the Treasury. The nomination may be said to have come from the popular voice, or at least from the unanimous opinion of those qualified. After saying so much, we must add that much is expected from Mr. Colvin in his new post, which he owes not less to his capacity for organisation than to his excellence as a scholar, or his ability as a critic, or his eminence as a connoisseur, distinguished as he is in all these walks of life. Under his rule the Fitzwilliam Museum, from chaos that it was, has become a model of order and arrangement, and an excellent educational influence; while, again, the credit is wholly his of having endowed the university, in the new Museum of Classical Archaeology, with a collection only second in comprehensiveness and completeness to the famous gallery at Berlin.

WE are informed that action is being taken by the authorities of the National Gallery in the matter of the National Gallery Loan Act, lately passed. Certain provincial museums have, we believe, been invited to make application for such loans as they may desire, consistently with the provisions of the Act; and, shortly, a certain number of pictures and drawings may be expected to leave Trafalgar Square. But that there may be no misapprehension on this head, it is as well to point out, first, that no picture which can be of substantial importance in London, either for its own distinguished merit or as forming part of a sequence it is undesirable to break, can be permitted to leave the National Gallery; and, secondly, that works received by gift or bequest, even if

they should not be of the first importance, cannot leave the National Gallery under a term of years. And it is equally desirable that it should be widely known that important purchased pictures will not be suffered to quit the gallery. There will remain, however—after the Trustees and the Director have taken the most discreet view of the powers conferred on them—a sufficient number of instances in which the despatch of pictures to provincial galleries will be compatible with the best interests of the student of art in London. The National Gallery possesses many Turners which it is unable to exhibit. Some of these will be sent into the country. It likewise owns a certain number of pictures by Turner's smaller contemporaries which may be profitably spared, and which may be capable of arousing, in provincial places, some legitimate interest in artistic study. As has been said elsewhere, it is to be hoped and believed that the application of the new Loan Act will foster museums in the country, and tend even to encourage their foundation. The provincial museum in France is an institution of usage—a thing of course. Of England the chronicler should one day be able to say the same.

A SUBSCRIPTION has been set on foot to purchase for the Derby Corporation Art Gallery Wright of Derby's famous picture of "The Orrery." The present owner has offered it to the gallery at the very low price of £400. Considering the size and importance of this picture, which is a companion to the celebrated "Air Pump" in the National Gallery, it will be simply a disgrace to the town if the necessary funds are not immediately raised.

AN exhibition is now open at South Kensington, in the new library buildings, of prize works by students of Government schools of art throughout the country. These prize drawings, paintings, models, decorative designs, &c., number somewhat over five hundred, having been thus reduced by a process of national competition out of a grand total of nearly a quarter-of-a-million sent in.

THE beauty of form and the perfection if workmanship of the violin have long allowed to to rank among objects of art, or of what the French are fond of styling "haute curiosité." It will therefore be interesting to record in a line or two the prices fetched by certain ancient fiddles of repute at the auction-rooms of Messrs. Puttick and Simpson only the other day. The fiddles had belonged to Mr. Hulse, of Ashton-on-Mersey, in Cheshire. A Stradivarius of characteristic elegance—an Antonius Stradivarius of the date of 1687, the middle period of the maker's life—realised £500. A hardly less desirable instrument than the tenor just mentioned was one wrought by Joseph Guarnerius, whose excellent work yet bears no likeness to that of his still more illustrious predecessor. It was dated 1728, and fetched £290. It belonged to the last of the three periods into which M. Fétis has divided the labours of this master—a period in which, as Mr. Hart tells us, Guarnerius's work was of the boldest, his construction of the most massive kind. A good example of Gasparo di Salo, of Brescia, the founder of the Italian school of violin-making, sold for £45; and for £330 there was sold a noble violoncello, the work of Francesco Ruggerius, a great maker of the cello, whose work in general belongs to the school of Amati.

THE organisers of the forthcoming Printers' Exhibition at the Agricultural Hall are arranging for a comprehensive display of designs for Christmas, New Year, birthday, and other congratulatory cards, and of paintings in oil and water-colour, etchings, &c., of a nature suitable for cheap reproduction and sale by stationers.

THE Royal Cambrian Academy of Art will hold its second summer exhibition at Rhyl from July 23 to September 15.

A CURIOUS story comes from Athens. M. Meletopoulos, a well-known collector of antiquities, has addressed a letter to the Parnassos Society reporting the discovery by fishermen of a large bronze equestrian statue lying under the sea close to the shore of Delos. M. Meletopoulos says that he has in his possession one of the feet of the horse.

THE STAGE.

MDME. BERNHARDT AND "FÉDORA."

MDME. SARAH BERNHARDT has this week paid her flying visit; and, twelve hours after these lines are in the hands of our readers, she will probably have accomplished the extraordinary task of playing nine times within the space of six days the most arduous part in her repertory. For that is what "Fédora" undoubtedly is—a strain and a sensation from beginning to end. The rush to see it has been remarkable; the palmy days of the French theatre in London appear, for a brief time, to have returned; and M. Meyer, the director of the foreign enterprise at the Gaiety, may, at the last, unexpectedly be encouraged to try his fortune once again next year. The excitement caused by this week's performances would have been ridiculous had they been occasioned only by the piece, of which all that can be said is that M^{me}. Bernhardt's literary tailor has guaranteed her a perfect fit. "Fédora," as we had occasion to remark last week, is not literary. It is melodrama, devoid of style, devoid of beauty, and tolerable only by reason of the art of its interpreter. In this respect it is a curiosity. It is, perhaps, only lately that M^{me}. Bernhardt has known her genius to be so potent and independent that she could employ it on a piece like "Fédora." Generally, her triumphs have been in association with the legitimate triumphs of the dramatists, though often, it may be, it was she who gave vitality to the efforts of the minor dramatic poets, and she who renewed the youth of Racine. Still, her work has generally been with worthy material; she has been the interpreter of the writer of comedy as distinguished from the mere playwright. Hardly at all, we think, till the moment of her appearance in "La Dame aux Camélias" did M^{me}. Bernhardt forsake literature; and even "La Dame aux Camélias" has literary qualities, though these are somewhat hidden in the stage presentation of the piece. But, in "Fédora," literature has been thrown aside by one of its accepted professors, and M. Sardou has been content to produce what one actress of genius could perform with effect. "Fédora" will die with her—nay, it is probable that the actress will survive "Fédora."

A criticism in much detail of her performance in it would be out of place now that that performance is on the point of being seen for the last time in London; and the piece we have on a previous occasion described with care. But of the performance it may at least be said that it reveals nearly every phase of the lady's talent. There is hardly any emotion that M^{me}. Bernhardt is fitted to express that does not somehow get itself expressed in the part. We pay the distinguished literary tailor the compliment of declaring that he has understood his business completely. M^{me}. Bernhardt pouts and M^{me}. Bernhardt caresses; she flirts, she intrigues, she implores, she denounces, she passes from rapture to despair. Nothing could be more clever; few things could be as seizing and as impressive; yet, after all the performance, there must remain the distaste which is occasioned by the presentation of a character in many points repulsive, and varied beyond the natural bounds of humanity. We

have thus, we confess, but little sympathy with the last curious triumph of the greatest actress of the Continent. It is a display of genius, and—what is now, under M^{me}. Bernhardt's peculiar circumstances, almost more—of unspoilt and delicate art. But the reputation of the actress ought, of right, to be based on performances in which she excites less violently. The spectator knows that it is within her power to shock him less and to charm him more.

STAGE NOTE.

THE Lyceum Theatre has not yet closed; but the crowning event of Mr. Irving's dramatic season—and, in a sense, it may be said, even of his dramatic career—has taken place. The banquet was practically certain to be an immense success; so, indeed, is the American tour. More than five hundred people dined, and as many more would have been glad to dine in his honour, even at the cost of paying a couple of guineas to be waited upon indifferently, and to hear at least one or two speeches which were ill-timed to such an occasion. But Lord Coleridge spoke appropriately; the American Minister was, of course, witty; Mr. Toole was really prodigiously funny; and Mr. Irving himself was simply admirable. The tact and the good feeling, the manner and the matter, of his address were, it is admitted on all hands, alike excellent. Even in columns like our own—devoted generally rather to criticism than description—such a demonstration as the dinner to Mr. Irving has a right to be chronicled. It is an event in the history of the stage, and betrays the attainment by the stage of the highest level in public appreciation that has ever been reached in England. One or two highly sympathetic chroniclers of the event have somehow curiously qualified the recognition of this fact. The "great days" of the stage have been referred to, and we are supposed to be well-nigh as appreciative of the theatre as was the public of those days. The truth is, in one sense, we are far more appreciative, and, in another, far less. Our audiences are less intelligent in theatrical matters. The stupid element has been introduced and fostered by the multiplication of stalls and the fashion of resorting to the theatre in the middle of the first act and when men much too rich, but never too bright, are dulled with recent dinner. But in another sense we are far more appreciative. The best of us allow to the comedian his proper rank as an artist, and it is as possible for a youth from Winchester and Oxford to go upon the boards as to enter some of the professions of longer social acceptance. The youthful actor is not looked down upon. His position may be better than that of the young painter who begins near Fitzroy Square; and, as for the leading actor, he is *choyé* by bishops and great ladies—a distinguished funeral would be incomplete without his presence. This is as it should be; and that this is so is, in a great measure, owing to Mr. Irving. He is not only, as we have so often had occasion to point out, an actor of frequent genius, only occasionally at fault. He has, in his various capacities of tragedian, manager, man of affairs, man of society, done more for the profession of the theatre than has ever in the whole history of the English stage been accomplished by a single person.

MUSIC.

MDME. SAINTON-DOLBY'S VOCAL ACADEMY, ETC.

THE second of the three students' concerts took place at the Steinway Hall on Thursday afternoon, July 5. The programme contained two choruses for female voices composed by M^{me}.

Sainton. The first, "Our Happy Home," is simple and flowing family music; the second, "The Glove on the Snow," with its tramping horses, martial hymns, and pathetic solo for contralto (sung by Miss A. Foster), is well planned and effectively developed. Of the two young ladies, M^{lle}. Tenna d'Arbour and Miss Moody, we can speak favourably; the latter was very successful, and had, indeed, to repeat the last verse of an air with chorus from Smart's "Bride of Dunkerron." M^{me}. Sainton chose for the second part of the programme Carl Reinecke's Cantata for female voices entitled "The Enchanted Swans." Andersen's charming fairy tale has been arranged as a poem by Karl Kuhn, and translated by L. Novra; the lines connecting the choral numbers were recited by Prof. Plumptre. The music is full of tuneful and therefore pleasing melody; in every bar one traces the hand of a skilful and experienced writer. The pianoforte part, to which are added some interesting accompaniments for violoncello, harp, and two horns, is showy and of considerable difficulty; it was played with great charm and delicacy by M. Leopold. The concerted music was admirably rendered, and was conducted by M. Sainton with his usual care and efficiency.

Mr. Charles Hallé concluded a very successful series of recitals at the Grosvenor Gallery on Friday, July 6. The selection of music, including two novelties, has been throughout of a high order. Mr. Hallé is fortunate in being able to secure the services of such artists as M^{me}. Norman-Néruda and Herren Straus and Franz Néruda. Playing together, as they do, season after season, they obtain perfect ensemble and remarkable finish; and thus Mr. Hallé's recitals are known not only for the excellence of the programmes, but also for the excellence of the performances. At the last concert were given Haydn's Quartett in E flat (op. 71), Beethoven's Sonata in E (op. 109), and Brahms' Pianoforte Quartett in A; M^{me}. Néruda contributed two solos by Spohr. J. S. SHEDLOCK.

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